

VOGUE



THIS NUMBER
A FORECAST
of
FALL
FASHIONS



SEPTEMBER FIFTEENTH

PRICE 25 CENTS

The Gardens of the World Pay Tribute to the Armour Toilet Soap

From the farthest corners of the earth; from mountain and valley, jungle and plain, some new and rare perfume is constantly being forwarded by our representatives.

And in our great experimental laboratories these delicate essences are tested, tried out and adapted to your use.

We take toll, too, of the best of the world's most famous garden spots. Wherever a particular combination of earth and sun and air have produced an especially delicate flower-perfume, we bespeak the supply.

Violets nestling among the sun-kissed hills of Northern Italy; lilies nurtured beneath the Mediterranean skies of Southern France; lavender clinging to the sides of the snow-capped, mighty Alps; aromatic sandalwood from the storied groves of India; delicate ylang-ylang from the land of the Rising Sun; roses from deep-set Balkan valleys—all these and many more, yield up their best at our demand.

Try today any or all of the following products. A single trial will be enough to convince you. You can get them at all good dealers.

Dealers all over the country are displaying these products in their windows. The windows are decorated to resemble this advertisement, in general appearance. Look for, and buy at those stores.

Sylvan Soap

represents the perfection of modern toilet-soap production. It is scientifically prepared and chemically pure.

It cleanses perfectly, yet with so gentle a touch that the most tender skin is soothed. And it leaves the skin softened, vitalized—glowing with the bloom of health.

Delicate, distinctive perfumes lend to Sylvan the last touch of desirability. You may choose from six of these—heliotrope, carnation, violet, lilac, sandalwood and rose.

Yet, though the most dainty woman could demand no more, the price is but 10c the cake at your dealer's.

Supertar

has been aptly termed "The best friend of the hair."

For a Supertar shampoo stimulates, while thoroughly cleansing the scalp. It is a foe to dandruff and similar affections which destroy the hair. And it leaves the hair soft, fluffy, lustrous, "live."



Supertar lathers instantly—rich and snowy white—in hard or soft water. And it affords an ideal massage.

Pressed, thoroughly seasoned and free from excess moisture, it long outlasts ordinary shampoo soaps, of which a large part wastes away with each day's use.

Let your hair have the delight of a perfect shampoo.

Transparosa

is a clear, transparent soap, every glint of light in whose amber depths sends back a message of purity to the skin.



It is perfumed with a wonderfully delicate yet lasting attar of roses, which it took thousands of tests to perfect.

Sylvan Toilet Talcum Powder

is of exceptionally high quality, and light as thistledown.

It is borated and antiseptic, and most beneficial in cases of chafed, irritated skin, sunburn, prickly heat or chapped hands. It affords a delightful aftermath to a shave or a bath, and is invisible on application.

No other powder has ever approached it in delicacy of fragrance. There are five odors—violet, carnation, lilac, heliotrope and sandalwood. It is sold by all druggists.

Try one, or better still, try all of these articles. Each is its own best advocate. And we are content to abide by your judgment.

Made by

ARMOUR & COMPANY

Department of Toilet Soaps

Chicago

(72)



TO govern selection by fitness
rather than price.

TO give service
rather than merely to sell.

TO offer the best
at sensible prices.

IN a word, to establish a permanent
institution in which the women of
New York will place their confidence,

as We have done in our other institu-
tions, Middle West and North West.

THIS is the purpose of our new
apparel store for women to be
opened about October Fifteenth at

564-66-68 Fifth Avenue
Forty Sixth and Forty Seventh Streets

WOMEN'S OUTER-APPAREL

FURS — MILLINERY

J. M. Gidding & Co.



THE mother of Achilles dipped him in the River Styx to make him immune against attack. His heel remained his only vulnerable spot because she held him by it and thus kept it dry. Not only was it discovered by his enemies, but it must have subjected him to suffering through the crude adaptation of the footwear of the day.

Q It has doubtless never occurred to you that the sandal-maker who served Achilles plied his craft with tools and methods hardly more primitive than the shoemaker of your own early years; yet that is so. Until the Goodyear Welt System of shoe machinery came into use a few years ago, you could not buy a stylish and comfortable shoe which had not been sewed by hand with implements about as antiquated as those employed at the time of the Siege of Troy. The Goodyear Welt System has changed all that. Within our own time it has revolutionized the making of the shoe.

Q Your parents used to pay from \$12.00 to \$20.00 to have their shoes hand sewed. You pay a third of the price for shoes of corresponding quality and style, made by the Goodyear method, which now brings within the reach of millions one of the comforts of yesterday's millionaire.

Q The Goodyear method duplicates on machines the process of sewing shoes by hand. A thin and narrow strip of leather, called a welt, is sewed to the insole and upper and the outsole is sewed to this welt, thus leaving the heavy stitches outside, where they cannot tantalize the foot.

Q The Goodyear System has been brought to its present high state of perfection within the past ten years by the United Shoe Machinery Company. It consists of a series of more than fifty machines, each as intricate as a watch, as true in beat and rhythm, delicate as eyesight, through which every shoe must pass in making. They are used by every manufacturer who makes a good welt shoe; no matter under what trade name it may be sold, it is a

GOODYEAR WELT

Women's French Seal Fur Coats



576

SIZES 32 TO 46 BUST

578

580

Misses' sizes, 14 to 20
years, same prices.Our New Fall & Winter
Style Book**"CORRECT DRESS"**

NOW READY

Contains a complete assortment of Fall and Winter Wearing Apparel for women, misses, girls, young men, boys and infants. Exclusive models at popular prices. Mailed free upon application to Department H.

576. Smart coat of French Seal, fifty inches long, semi-fitted, long roll shawl collar of pointed Fox, lined throughout with changeable silk; handsome black silk frog.....\$98.50
578. Stylish fur coat of French Seal, fifty inches long, semi-fitted, long roll shawl collar and cuffs of same fur, lined with brocaded silk, jewel buttons.....69.50
580. Handsome fur coat of French Seal, fifty-four inches long, semi-fitted, long shawl collar of silver grey fox, cuffs also, and deep border down front and around bottom of coat of silver grey Fox, lined with best quality brocaded silk, jewel or Seal buttons.....195.00

Franklin Simon & Co.

FIFTH AVENUE, 37th and 38th Streets, NEW YORK

ATHENA UNDERWEAR

Is a distinctly feminine garment. Its intrinsic beauty and its harmony with other dainty clothing worn by

DISCRIMINATING WOMEN

give Athena Underwear a place in the most carefully selected wardrobe.

Athena Underwear is designed for women to whom coarse, bulky underwear is destructive of the feeling of being well dressed.

The soft, elastic material, the fine knitting, and the dainty hand crocheted trimmings give to Athena Underwear light weight and rare beauty without a sacrifice of warmth or durability.

By our new sizing scale Athena Underwear now fits like made-to-order clothing.



The ATHENA method of applying trimming is shown here. Instead of applying the ribbon on the edge it is placed on the fabric. This trimming does not tear off, discolor or become stringy and ragged through many launderings.



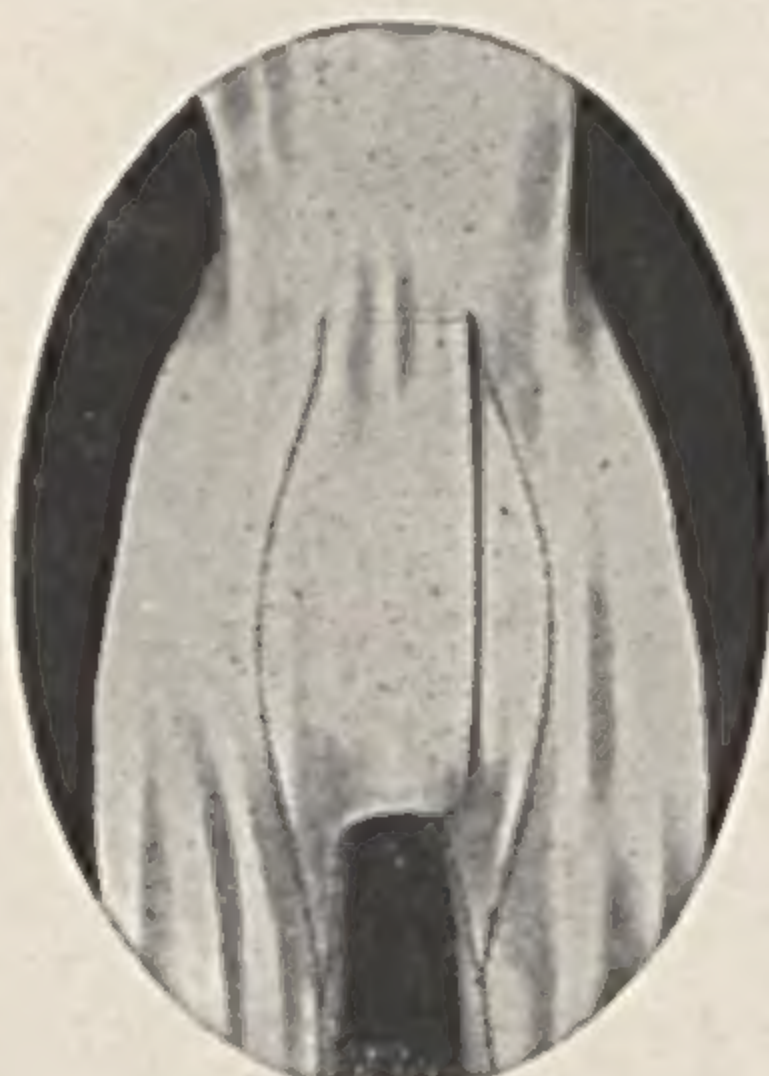
The ATHENA Shoulder is non-stretchable, though not rigid. This feature prevents the garment from sagging at the shoulder—a fault common to nearly every underwear line.



The ATHENA Wrist is unusually elastic and attached in such a manner that the sleeve does not crawl up, but always fits smoothly.



Ordinary Garment



Athena Construction
Fitted Seat



The opening does not
pull apart

This fitted seat allows for the fullness just where it is needed and corrects all tendency for the opening to pull apart. In making the garments, each side of the seat is cut with a curve instead of in a straight line. The two curved edges are then fastened together, and instead of having a flat surface we have a concave surface on each side of the seat. This gives the fitted seat found only in ATHENA UNDERWEAR.

This fitted seat is the most important feature ever devised for use on undergarments. It is fully covered by patents and infringements will be rigidly prosecuted.

MARSHALL FIELD & Co.

CHICAGO

The
Marie
Louise
Aigrette
Poque

Renard

23d STREET WEST

Near Fifth Avenue, New York

Early Fall
1910

Renard Millinery

Exclusive foreign models and Renard adaptations—the latter
at 10.00, 15.00, 25.00 and upward.

Renard Costumes

for all occasions—latest models of the
hour, here and abroad.

REASONABLE PRICES PREVAIL

THREE UNUSUAL MODELS

As illustrated SPECIAL, 25.00

I—Corduroy Dress for Street Wear

Bishop David Model. At \$25.00.

II—Eolienne Silk Afternoon Dress

(Callot Soeur's Model)—Persian Print
Design on shoulder straps and skirt.
At \$25.00.

III—Stunning Calling Dress

Paul Poiré Model.—Satin Skirt and fancy
embroidered chiffon waist. At \$25.00.
Same model with velvet skirt. At \$29.75.



The Reboux
Feather
Poque



Model I

Model II

Model III

CORDUROY DRESS 25.00
Bishop David Model

Hat—Camille Roger
Turkish Cap

EOLIENNE SILK 25.00
Afternoon Dress
Callot Soeur's

Hat—Jean Lavanne
Fur-Trimmed Cloche

CALLING DRESS 25.00
Paul Poiré Model

Hat—Georgette
French Feather
Gainsborough

Renard 14 and 16 West 23d Street, New York City

Correspondence and Mail Orders Receive Careful Attention

Our New Location,
Forsythe Building,
22, 24, 26 West 34th St.

Forsythe New Building,
in the heart of the shopping
district, just west of Waldorf.

Forsythe

We respectfully invite inspection of the
following:

Tailor-made Suits, Dresses, Costumes,
Wraps, Traveling Coats, Furs, Millinery,
Muslin Underwear, Corsets, Neckwear, etc.

MOURNING DEPT.

We are always prepared with a most com-
plete showing of

Black Suits, Waists, Dresses, etc., ready
for immediate use.

Special orders filled on short notice.

The Largest Waist House in the World.

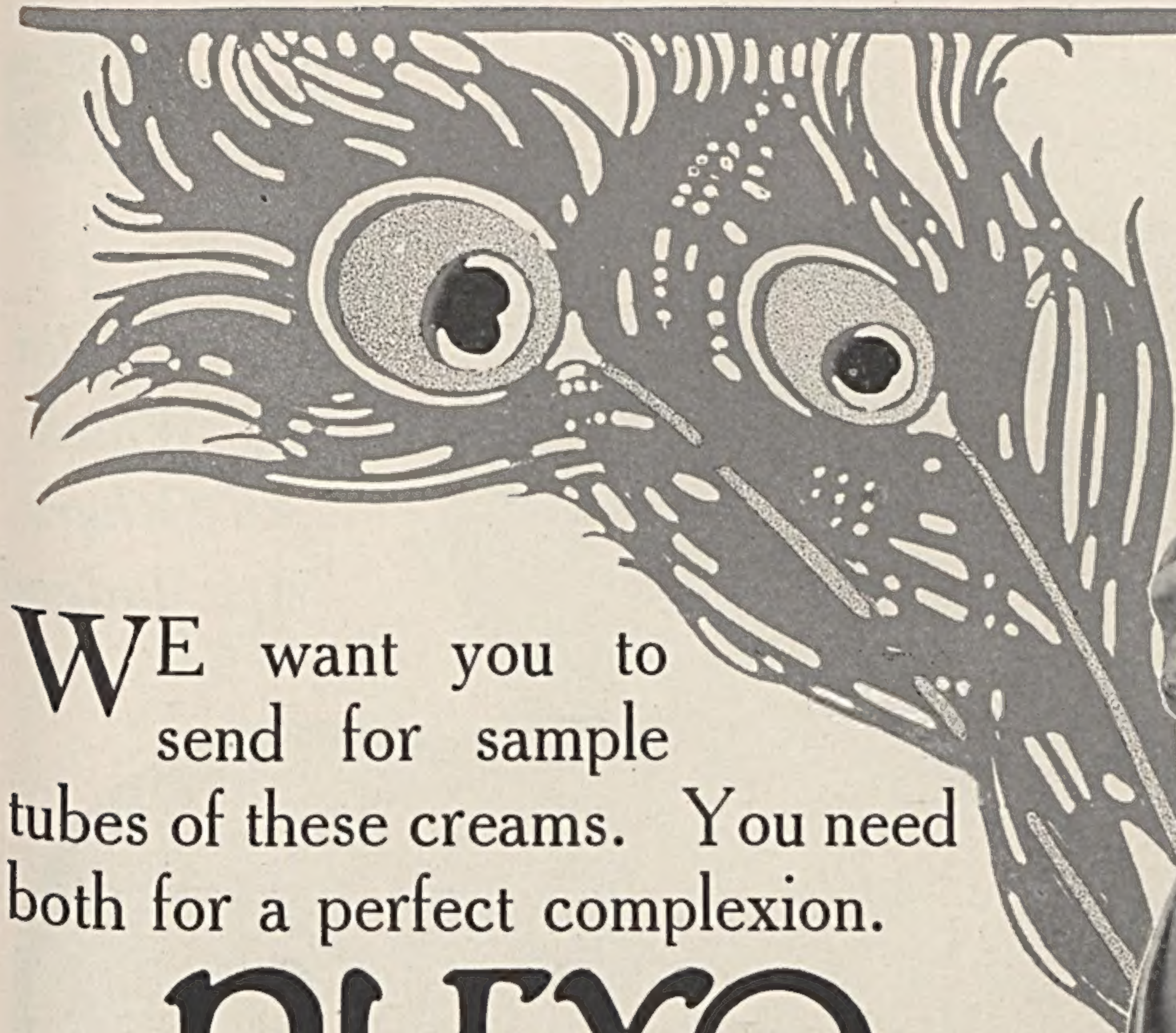
Waists of Every Description.

Imported Novelties as well as our own
exclusive productions.

34th Street West. **John Forsythe** New York

Forsythe New Building,
Formal opening—Fall Styles
Sept. 15th to Oct. 1st.

Forsythe New Building, in lo-
cation and appointments
finest in New York City.



WE want you to send for sample tubes of these creams. You need both for a perfect complexion.

PLEXO

REG · U · S · PAT · OFF ·

GREASELESS CREAM

is the cream that **protects**. Apply it before leaving home on any occasion, whether it be a shopping trip, a motor excursion, or a picnic, and your skin will be perfectly protected from the wind, dust, and weather. Plexo Greaseless Cream is absolutely pure, snow-white, delicately scented. Massaging causes it to vanish entirely. Two sizes, 25c and 50c.

After you return from your trip, then is the time to use

PLEXO

REG · U · S · PAT · OFF ·

CLEANSING CREAM

which **cleanses** the pores of all foreign matter and leaves the complexion fresh, clear, and beautiful. Two sizes, 25c and 50c.

The regular use of Plexo Creams will give to the skin the glow of perfect health, and preserve the attractiveness of youth. Get the Plexo Creams at your dealer's. Or **send 10c today for sample tubes of both creams.**

There is a Plexo Preparation for each toilet need

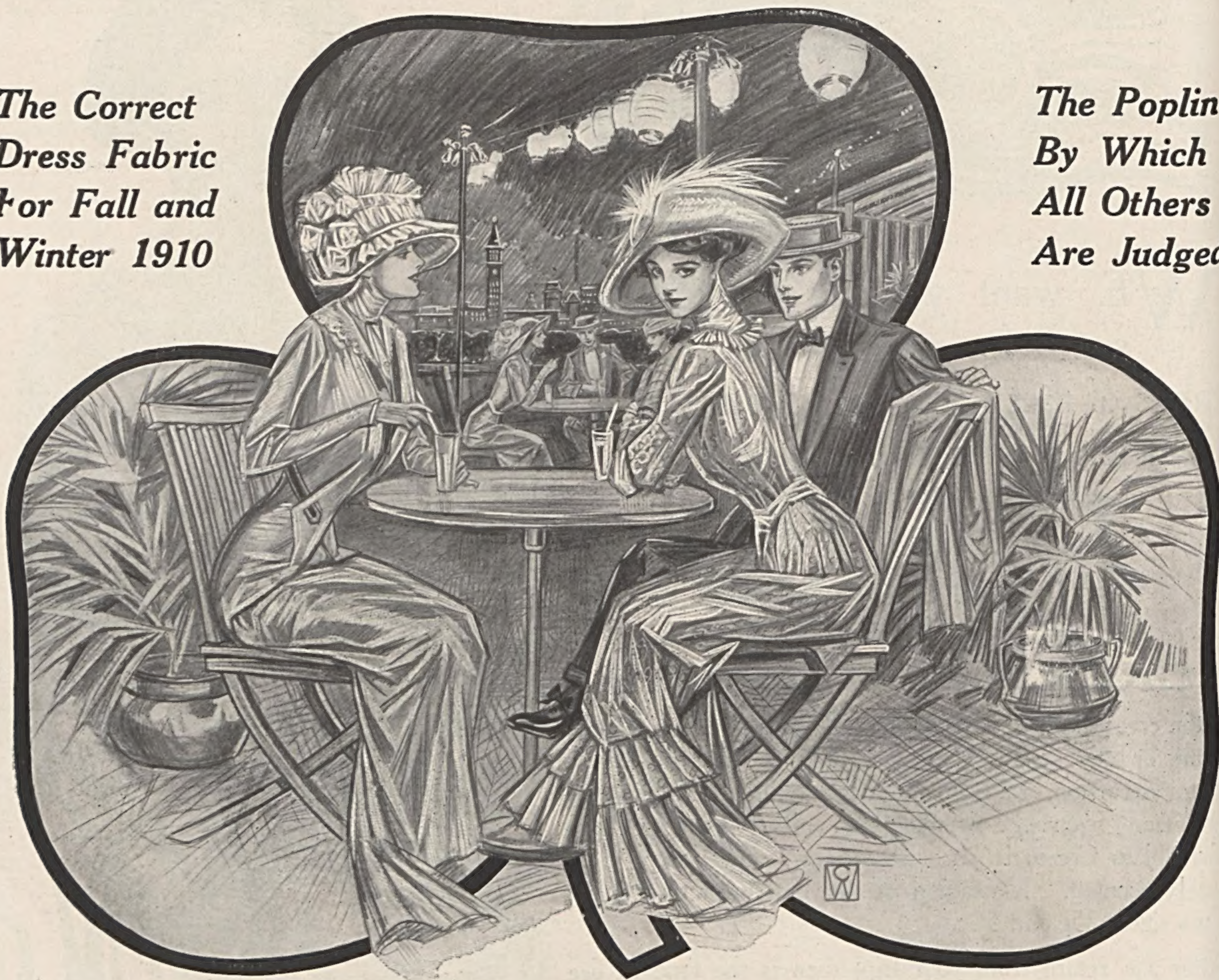
The Plexo Preparations, Inc.
14-16 Vesey Street, New York City



R & S SILK AND WOOL POPLIN R & S

*The Correct
Dress Fabric
for Fall and
Winter 1910*

*The Poplin
By Which
All Others
Are Judged*



FASHIONS for Fall and Winter 1910 favor even more strongly than this Spring, the use of Silk-and-Wool Poplin, both Plain and Brocaded.

Before you decide on Dress Fabrics, be sure to see the famous R & S Poplin—the recognized standard of Poplin Quality—the Poplin by which all others are judged.

In absolute Perfection of Weave—in Fineness and Evenness of Texture—in the height of its Lustre—in variety and Correctness of Shade—in its Wonderful Self-Draping Quality—and in Purity of Silk and Wool used, R & S Poplin is in a class by itself.

There is a shade and a weight suitable for every occasion—every age—every complexion—and for every type of gown from a simple Coat Suit to the most elaborate Evening Costume. It is also the ideal fabric for the Evening Cloaks and Opera Capes now so much in use.

As serviceable as it is stylish, being Fray-proof, Wrinkle-proof and practically Wear-proof.

Plain Poplin in 80 colors, 5 weights, and 3 widths.

"COLEEN" 42 in. wide.

"KILARNEEN" 40 in. wide.

"DUBLEEN" 40 in. wide.

"VOURNEEN" 24 in. wide.

"ARLEEN" 24 in. wide.

\$1 to \$1.75 per yard.

The Brocaded R & S Poplin is 42 inches wide. 36 colors. \$2 per yard up.

Ask also to see R & S Silk-and-Wool Crepon.

Plain or Brocaded. 36 colors, 38-40 inches wide. Plain, \$1.75; Brocaded, \$2.25 up.


Remember, the Silk in R & S Poplin (and in all other R & S Specialties) is absolutely pure and of the finest possible quality and lustre, with no artificial weighting. The wool used is also pure and of the highest obtainable grade.

Look for—and insist upon the R & S Shamrock Trademark on the selva—our Guarantee of "Satisfaction or New Goods." Sold in the Silk or Dress Goods Department. Ask at both counters.

Write for free sample, shade cards and name of nearest R & S Dealer, if no local dealer is willing to supply you. We will see that you get the goods. In writing, please send your favorite local dealer's name.

R & S REILING & SCHOEN R & S

97 Greene Street "The Silk Specialists" New York City



DESIGNED
AND
INTRODUCED
BY
A.D.
BURGESSER
& Co.
172 FIFTH AVENUE
NEW YORK



GAGE MILLINERY



Send for

"Gage Hat Products"

our booklet of practical styles in millinery,
which contains over forty drawings of different
models, including

Dress Hats for Evening Wear

Tailored and Trimmed Models for Street Wear

Also a Supplement of **Gage Untrimmed Shapes**

We mail this to you for twelve cents in stamps
Address Department "Rl. Gage Brothers & Co., Chicago

Ask your dealer for **GAGE HATS**

Established 1863

H. JAECKEL & SONS

Furriers and Importers



Model in Seal and Skunk

Furs for Street, Carriage and Motor Wear

16, 18, 20 West 32nd Street

NEW YORK

"S and X"

VOGUE'S NEW DEPARTMENT

Vogue constantly receives letters asking where the personal possessions of our readers can be bought and sold. Many people have expressed the wish that we would establish a central market place for all such possessions.

In response to this demand we have established our new "S & X" (Sale and Exchange) Department.

"S and X"

Wearing Apparel

WANTED—Black or dark gray cross saddle riding habit, made by smart tailor. 36 bust. Reasonable price. No. 7-B.

EXQUISITE large black chantilly lace shawl. Will make very handsome evening gown. Cost \$150. Will sell for \$75. No. 27-A.

WILL dispose of the following: black cloth princess dress; green cloth coat and skirt; brown velvet coat, lace waist and cloth skirt. Size 36. Also hats appropriate for each. Like new. What offers? Also two riding habits by Mueller, one crash and one black covert, gray mixture. No. 30-A.

GENUINE Japanese Mandarin Coat, imported from Japan. Elaborately embroidered. Worth \$150. Owner will sell for \$75. Has never been worn since imported. No. 33-A.

WANTED—Evening coat, not too elaborate, covered or black chiffon, silk lined, or black satin preferred. Length about 48 inches, bust 35. No. 3-B.

CROSS saddle riding habit by Hertz, Fifth Avenue. Dark gray Oxford cloth in perfect condition, worn less than one month. Three pieces: breeches, skirt and Norfolk coat, 34 bust, 24 waist; fit woman of medium height and slight build. Cost \$135. Sell \$75. Also smart soft felt hat (Hertz). Cost \$6. Sell \$3. No. 12-A.

AN ELEGANT white crepe kimona, embroidered gold dragons, exquisite needlework. Made to order in Japan. Never worn. Very handsome for evening coat. Cost \$130. Sell \$75. No. 36-A.

INDIA camel's-hair shawl, in perfect condition; has rich Persian colors. Could be used for opera cloak, house gown, or drapery. Cost \$175. No reasonable offer refused. No. 20-A.

FOR SALE—An India shawl. Cost, in 1861, \$1,000. In perfect condition. Examination before purchase. Best offer accepted. No. 28-A.

WANTED—Empire silk tea gowns or dresses, lace trimmed, slightly worn. Not too elaborate. Bust 34 or 36, full length 52 inches. Also black silk braided evening coat. No. 8-B.

Furniture

A \$250 Pianola for \$125. \$1,400 Russian sable set for \$700. \$500 Oriental rug, 10x14 feet, for \$325. Collection of furniture, table-linen, paintings, china, books, etc., for sale at very low prices. Excellent quality. May be seen in Brooklyn. No. 29-A.

I DESIRE furnishings for an apartment of two bedrooms, parlor, library and hall. Oriental rugs, draperies, lace curtains, engravings, water colors, bric-a-brac, etc. No kitchen or dining-room furnishings. Must be in perfect condition, of excellent taste and quality. Not wanted before Oct. 1st. Will come to New York for inspection of desirable articles. No. 4-B.

LARGE mahogany bureau desk, genuine Colonial with book-shelves above. A beautiful piece in perfect order, 46½ inches wide; 21 inches deep, lower portion; 11 inches deep, upper portion; 7¼ feet high. Price \$75. No. 18-A.

WANTED—Oriental rugs, large size, library chairs, bookcase and table china, bric-a-brac and pictures. No. 6-B.

LARGE Davenport sofa, made by Grand Rapids Co., 7½ feet long by 3½ feet wide. Upholstered in soft green satin. Price \$75. No. 19-A.

I WILL consider offers for the whole or any part of my collection of Chinese and Japanese teakwood furniture, embroidered mandarin coats, brasses, etc., acquired during my ten years' residence at Shanghai, China. May be seen at my apartment in New York City. No. 25-A.

HANDSOME old rosewood set: bed, half canopy top; dresser and glass. Used only in our family. Price \$500. No. 35-A.

Professional Services

CULTURED young gentlewoman, equally fluent in French and English, would make a bright, cheering visiting companion or secretary for invalid. No. 4-C.

CHAPERON for girls or children. Refined gentlewoman will give care in country home to two children whose parents are to travel. Highest references. No. 1-C.

LADY compelled to remain in mountains for hay fever would like to chaperone young girls during September. No. 9-C.

POSITION wanted by experienced nurse and companion; highest medical and social references. No. 5-C.

CULTURED French family of three women, in a comfortable apartment in good, central neighborhood, will give a home to one or two young ladies who are desirous of spending a winter in New York. Use of grand piano, chaperonage, etc. Highest references. No. 6-C.

ATTENDANT—Young lady would give care to gentlewoman or child of epileptic tendencies. The disease a specialty. References. No. 7-C.

GRADUATED registered nurse desires permanent position, caring for one or more children. References are both professional and social. No. 8-C.

Musical Instruments

LESTER piano, upright, mahogany case, 53 inches high, Regulation keyboard, 7½ octaves. In excellent order, cost \$350. Will sell for \$145, since I have no place for it and prefer to sell rather than to store. No. 26-A.

WANTED—Steinway parlor or baby grand piano. Must be in first-class condition and price reasonable. Piano must not have old fashioned case. No. 5-B.

Real Estate

FOR RENT, for a period of several months, at Albuquerque, New Mexico, renowned for its climate, an artistic, completely furnished house of eight spacious rooms. Four master chambers, steam heated. Large sleeping verandas. Spacious, well shaded grounds, stables, etc. Photographs and descriptions on application. This well-appointed place is very desirable for those seeking health. No. 2-D.

FOR RENT, for winter season, at Camden, South Carolina, a Colonial house completely furnished in old mahogany. Nine bedrooms; three baths; furnace and open fires. Stabling for five horses. No. 3-D.

Miscellaneous

ARTISTS' oil brushes, sizes 6 to 15; red sable. 600 for sale at reasonable prices. No. 31-A.

HAND-RUN bed set, on fine net; spread and pillow shams; appraised at \$50; will sell for \$35. Also heavy white silk crepe shawl, deep fringe, 50 years old. Price only \$15. No. 32-A.

COLONIAL bedspread, blue and white. A very fine specimen, in perfect condition. Date 1848 woven in eagle border. Price \$50. No. 13-A.

MOTOR BOAT. For Sale, standing cabin, seaworthy cruiser. In excellent condition, good as new. 36 feet over all, 9 feet beam. 2 ft. 6 in. draught. Ferro gasoline engine, 3 cylinders, 17 H. P. Speed about 10 miles actual. Complete equipment. Now in commission at Erie Basin, Brooklyn, N. Y. Cost \$2,000. Any reasonable offer accepted. No. 24-A.

How To Answer These Advertisements.

1—Place your reply and a copy of the advertisement you are answering in a stamped envelope. Write in the corner of this envelope the number and date of the advertisement (e. g., No. 57-B, September 15th, 1910). Then fold this envelope and enclose it in an outer envelope addressed to us thus: Manager Sale and Exchange, Vogue, 443 Fourth Avenue, New York. Your reply will be forwarded to the advertiser by the next mail after it is received at this office.

2—Do not enclose any money in your first reply. Wait till you hear from the advertiser that your offer is acceptable.

3—The right is reserved by Vogue to open and decline to forward any reply.

How To Insert Your Own Advertisement.

1—Write each advertisement on a separate piece of paper, and sign it with your full name and address, which is for our information only and will not be published.

2—The rates are as follows: For the first 25 words or less, \$1.00, additional words five cents each. Price when given (as \$4.50) counts as one word; in giving dress measurements, etc., six figures count as one word. Compound words count as two. The correct remittance should accompany every order.

3—As the "S & X" is conducted for the exclusive use of our readers, the advertisements of dealers will not be accepted.

4—The right is reserved to revise or reject any advertisement.

Deposit System.

In order to facilitate the sale of articles advertised we will receive on deposit the purchase money for articles valued at \$5.00 and upwards. This money will be held by us until the sale is concluded, when the money will be forwarded to the advertiser. If the article is not accepted the money will be returned in good order to the advertiser.

1. Deposits should be made by Post Office or Express Money Orders. Cheques on your local bank should be accompanied by ten cents exchange.

2. Acknowledgment of the receipt of the deposit money will be promptly sent to both parties. Authority to part with the money deposited should be sent us by both parties; but if either party fails to send this authority we reserve the right to return the money to the depositor at any time after seven days have elapsed from the date of its receipt by us. Such return must be held to be a full discharge of all responsibility assumed by us in the matter.

3. Express charges, etc., must not be included in the deposit. All goods must be prepaid by the sender.

Firfelt Styles



Grosvenor's *Firfelt* Auto Boot For Cold Weather Motoring

A PERFECT protection against wind and cold when touring or shopping in an automobile; fits over the ordinary street or house shoe and has elastic braid fasteners, easily adjustable; thoroughly protects the feet, ankle and leg; is made of the finest all-wool Scotch-Mixed Firfelt Felt in four beautiful shades—black, dark green, purple and gray, trimmed with Firfelt trimming; has leather sole so that it can be worn on the street; prevents the feet and legs from getting cold while motoring on coldest days, yet it has sufficient style to suit the most fastidious. Women's are lined with satin, men's with Firfelt-Felt Lining. Men's style made only in black and Oxford-Mixed, and with regular buckles instead of braid fasteners.

If your dealer cannot supply you we will ship a pair, express prepaid, upon receipt of \$10.00. State size and width of shoe worn, and color desired. Write for book of "Grosvenor's Firfelt Auto Boot." Look for trademark, Eskimo and dog on the sole.



Reg. U.S. Pat. Off.

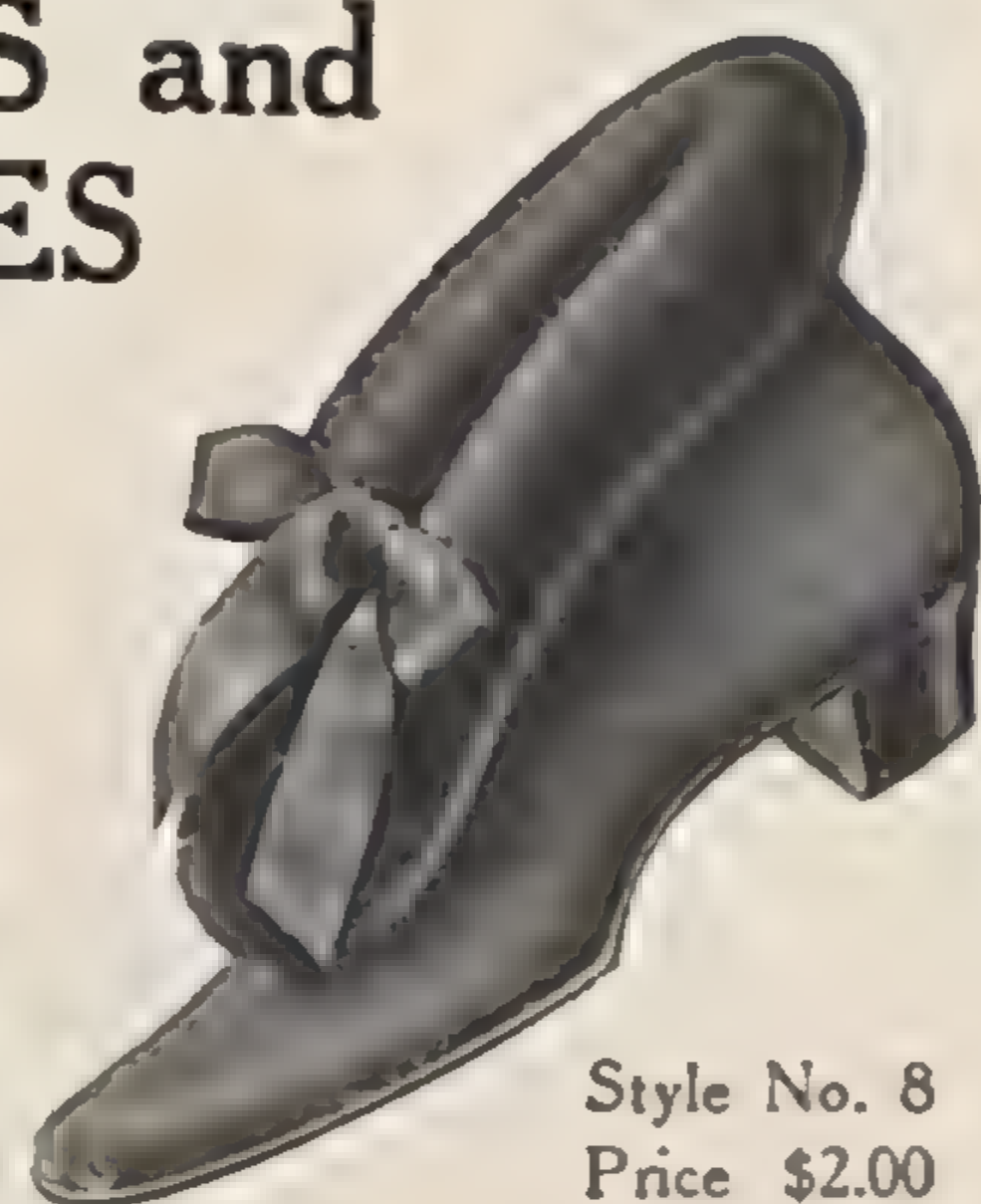


Style No. 28
Price \$2.00

Grosvenor's *Firfelt* SLIPPERS and SHOES

These styles of Firfelts are most comfortable and attractive for all kinds of household use, and may be worn with equal propriety in the living room, the boudoir or about the bed and bath room.

They are made of the most beautiful all-wool felt, trimmed with our exclusive FIRFELT, have steel arches which preserve their stylish shape and the height of heel that fastidious women desire.



Style No. 8
Price \$2.00



Style No. 27
Price \$2.50

The thirty styles are supplied in eighteen beautiful shades, comprising wine, lavender, baby blue, cardinal, blue, gray, black and others. The Scotch mixed effect is an exquisite combination of two colors. Look for the trademark on the sole.

Worcester Slipper Company

J. P. Grosvenor, Proprietor
364 Park Avenue.

Worcester

Massachusetts

SHOPPERS' AND BUYERS' GUIDE

A classified list of business concerns which we recommend to the patronage of our readers.

RATES

One year, (payable in advance).....\$40.00
One year, (payable monthly, subject to 5% cash discount).....\$50.00
Single insertions, (subject to 5% cash discount).....\$2.50
Space Limited to 4 lines—about 25 words. Forms close 3 weeks in advance of date of issue.

Art Goods

JIG-SAW PUZZLES 35c up to \$10.00.
English Linette Playing Cards 50c Pkg. Score-Pads—Books on Patience, Bridge, etc. Mail Orders, Whaley's Book Shop, 430 Fifth Ave., N. Y.

At the Sign of the Crown Company
Hand work in Copper, Brass and Jewelry. Card Trizes and Gifts. Special attention to Mail Orders. Catalogue. 7 West 42d St., New York.

COATS-OF-ARMS and Book Plates.
Arms painted in true colors for framing. Original designs in Book Plates. Penn de Barthe, 29 Chestnut St., Philadelphia.

Boas, Feathers, Etc.

MME. APHE. PICAUT
OSTRICH BOAS AND FEATHERS.
Repairing, Cleaning and Dyeing.
38 West 34th Street. New York.

METHOT Ostrich Feathers of quality.
New Plumes made from your old, discarded feathers at half the cost of new. Dyeing, cleaning and curling. 29 W. 34th St., 925 Broadway, N. Y.

Bridge Whist

"RAD-BRIDGE" CLUB LINEN PLAYING CARDS. Design of back fine hemstitched linen. Patented. Red, blue, brown and green. 25c. pack. Gold Edge, 35c. Send for samples.

"RAD-BRIDGE" Silk Velour Playing cards. Latest. "It's a beauty." Same quality, size, colors and price as our famous club linen card, only difference design of back. Samples.

"RAD-BRIDGE" LIFE'S BRIDGE PAD. 25 cupid pictures by "Life" artists in pad of 50 sheets. Space for more than 150 rubbers. 25c per pad. \$2.50 per dozen. Sample free.

"RAD-BRIDGE" sterling mark on Bridge accessories the world over. Illustrated catalog free. Ten cents in stamps (less than cost) secures our handsome sample wallet in addition.

"RAD-BRIDGE" GOODS ARE SOLD by first-class dealers everywhere, or will be sent direct, carriage paid, on receipt of price. Dept. V. Radcliffe & Co., 144 Pearl St., New York.

Chiropody

DR. L. DAWSON Chiropodist. Scalp Treatment. 45 West 34th St., N. Y. Room 507. The Monolith Bldg., N. Y. Tel. 5129 Murray Hill. Residence 'phone 2607 Chelsea. Office Hours 9 to 6.

Dr. E. N. Cogswell Surgeon-Chiropodist. Scientific and Sanitary methods. Expert Manicuring. Dr. Cogswell's Foot Tonic insures foot comfort. \$1.00 per bottle by mail. 12 W. 29th St., N. Y.

Cleaners and Dyers

Laces Dyed to Match Gowns.
Dressmakers' materials, garments cleaned, dyed. Mme. Pauline, 233 W. 14th St. Branches: 3513 B'way & 115 E. 34th St., N. Y.

REES & REES Cleaners and Dyers.
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(Continued from page 14.)

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CONTENTS

Vol. XXXVI, No. VI. SEPTEMBER 15, 1910. Whole No. 911

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THIS NUMBER SPECIALLY DEVOTED TO THE
FIRST SHOWING OF THE AUTUMN MODES

MISS ALICE ASTOR—Photograph	16
PARIS—OSTENDE—TROUVILLE	17-18-19
TABLEAUX AT THE NEWPORT CASINO THEATRE—Photographs	20-21
THE OBLIGATION OF SERVICE—Editorial	22
NEW FURS AND AUTUMN HATS—Photographs	23
THE AUTUMN MODES OF LONDON—Illustrated	24
AS SEEN BY HIM—Illustrated	25
LITTLE MISS FIFI WIDENER'S BIRTHDAY FÊTE—Photographs	26-27
THE LADY OF LINES—Fiction—Illustrated	28
NEWPORT FOLK AT THE TENNIS TOURNAMENT—Photographs	29
SINGLE AND PAIR DRIVING—Illustrated	30
EQUIPMENT FOR FOREIGN TRAVEL	31
FIVE FRENCH EVENING TOILETTES—Photographs	32
WHAT SHE WEARS—Illustrated	33-34
VOGUE POINTS	35
SMART FASHIONS FOR LIMITED INCOMES—Illustrated	36-37
THE NEW AUTUMN MILLINERY	37
SEEN IN THE SHOPS—Illustrated	38
IN THE WESTERN SHOPS—Illustrated	39
FULL-PAGE ILLUSTRATIONS OF EARLY AUTUMN FASHIONS	40-53
THREE ALL COVER COATS—Sketched at Trouville	56
THE DISTINCTIVE LITTLE THINGS OF A SMART TOILETTE—Illustrated	54-55
THE YOUNGER GENERATION	57
SEEN ON THE STAGE—Illustrated	58-59
MUSIC	60
THE WELL DRESSED MAN	62
THE CORRECT MODE IN FOOTWEAR	64
CONCERNING ANIMALS	68
GOOD AND BAD METHODS OF TEACHING ENGLISH COMPOSITION	70
WHAT THEY READ	74
THE PARIS OPENINGS	82
DESCRIPTIONS OF FASHIONS	84-86-88
SOCIETY—ART	90-92
IN THE PARIS SHOPS	94
ON HER DRESSING TABLE	96
FASHIONS IN CORSETING	100
VOGUE PATTERNS	102

For announcement of the next issue of Vogue see page 98.

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MISS ALICE ASTOR, THE ONLY DAUGHTER OF MRS. AVA
WILLING ASTOR, WHO IS NOW WITH HER MOTHER AT NEWPORT

PARIS—OSTENDE—TROUVILLE

The Early Autumn Mode Seen From Three Points of Vantage—A Mid-Season of Silk—
Marquissette the New Veiling Material—Velvets as Thin and as Supple as Satin—
Wonderful Effects in Color Combining—Novel Treatments of Fur

THROUGH the good offices of friends, I am able, thus early, to give my readers details of the new materials and new models that the great French houses guard so jealously until much later in the autumn.

To begin with, there is the great wholesale Lyons silk and velvet house of Atuyer, Bianchini, Ferrier & Co., on the Avenue de l'Opera. From an inspection of their new materials it appears that for the next few months all the world is to walk in silk attire, as even many of the thick cloths are silk surfaced, over a woolen foundation. It is promised, however, that in the winter, velvet will reign, of which more later, but we may be well content at the moment with the exquisite new silks presented us. Holding all the shades of a butterfly's wing—a rainbow in a summer sky—the glow of a sunset—and the green and blue shading of southern seas—there is no end to their variety and the odd mingling of old and new shades!

"Satin vestale," a thick, soft wool with a thick, shining, satin surface, is principally used for evening cloaks. Of this material, in a rich, deep violet shade, a long cloak, lined with pale violet satin, and trimmed with moleskin fur and sable tails, worn by a famous demimondaine at the Auteuil steeplechase, was fully described at that time in my letter to Vogue. More and more general is the endorsement smart tailors give to the thick, heavy satins employed in their special métier. Satin vestale, ondoyant peplum and satin charmeuse, they declare, are all ideal materials, that neither rumple nor fray.

VEILINGS OF MARQUISSETTE

The fashion of veiling embroideries, laces and brocades promises a continuance; but instead of mousseline de soie which, in spite of its long reign, is lacking in wearing qualities, the newer and more strongly woven marquissette will be used. This charming material plain; and with a shot effect, is often woven with tiny beads of the same or contrasting color. Woven thus, it shapes evening cloaks—long, limp things that clasp the body like a cuirass—as well as the tiny Greek chemise worn over gowns of charmeuse satin. On a slim figure this little chemise is fascinating. The neck is round; cut in one with the body are half-long, straight sleeves; and the garment is joined only under the arm; loosely belted, it descends hip-long and the split sides are banded with trimming. Lace also is used in the shaping of this chic little garment and, most beautiful of all, voile météore. Its white or pale-tinted ground is woven like embroidery, in velvet borders and raised velvet flowers of delicate colorings scattered on the surface.

THE NEW BEADED SCARF

Scarfs of bead-woven marquissette, weighted with heavy bead and coarse silk fringes, by their suppleness and the weight of the beads, cling gracefully to the figure. New scarfs of shot and plain woven marquissette are velvet-banded at the ends, and silk fringed. A new scarf, woven with a raised, velvet-flowered border, is adjusted to the figure in shawl shape, pointing below the waist at the back; an extremely heavy silk and beaded tassel finishes it there, and the two long and slender front corners, descending straight from the shoulders, pass under the wide belt; hanging half-way down the skirt, they end in tassels, matching the one at the back.

MANDARIN BLUE FROCK

Unless the indications of new materials count for nothing, the dressy toilettes of the coming season will hang in wide-flowing, plain

breadths—otherwise much of their beauty would be lost. Of great beauty is a gown of crêpe de Chine, in Mandarin blue, with beautiful Oriental embroidery in several shades of this exquisite old color. The embroidery shapes two bands of unequal width on the skirt; it follows the round of the corsage and the edge of the short chemise sleeves. Loosely holding the waist, a wide sash of soft, black satin ties in a huge bow at the back. (See sketch, page 18.)

THE BLACK VELVET HAT

The strange fashion of wearing black velvet hats in midsummer, launched first last summer at the Bagatelle fête given by Comtesse Greffulhe, with less startling effect, appears again. For both day-time and evening wear, these hats are made; they are trimmed with plaitings of airy, white crêpe lisse—an old-time stuff returned to favor—and enormous roses and foliage made of diaphanous muslin roses. Feathers are not discarded. Beautiful willow feathers fall low in a thick mass; and skeleton feathers rear tendrils skywards, but the dainty white trimmings on these black velvet hats is the fad of the midsummer. New feathers shade dark in self tones, or the fronds are tipped with black. New hats, in scoop shape, dip low over the face, quite hiding it, save the point of the chin; they lift high in the back, and the trimming of tulle, flowers, or feathers, is massed there under the brim. A big, wide hat, drooping low at one side, flaring high at the other, has a large crown of black tulle, arranged in a thick, soft mass, to stand stiffly erect; at its base circles a two-inch-wide gold ribbon, covered with a shirring of black tulle; directly in front, it ties in a stiff little bow.

MORNING HATS

For sports and at the seaside, women wear big, soft, felt hats, in white and pale gray; the brim turns up or down as the sun shines or the wind blows, and they have no trimming, except the wide "chapelier" ribbon with its little cockade. New hats, like those made famous by the gallant Artagnan of the "Three Mousquetaires," with their high, soft crown and wide brim, also show little trimming—only a chou of thick, soft feathers, set directly in front and coquettishly exposing the forehead. For morning are charming cloche hats, covered with white English embroidery and trimmed with a big bow of black velvet; and sailor hats, covered smoothly with embroidery, are trimmed with bunches of black poppies, big, black roses and black ribbon-tied sheaves of black grain—wheat and rye.



Black velvet—velvet as thin as silk—is used for this odd polonaise model, opening over a long, buttoned vest of crocheted lace. The smart long coat is of gray-blue corded silk and velvet



Signora Florio, a fashionable Italian now at Ostende, is wearing this sumptuous coat of purple and gold and soft gray fur; and the smart frock of blue corbeau satin is also hers



Simple little frock of crêpe de chine in Mandarin blue, banded with wonderful Oriental embroidery, and a model showing the new little Greek chemise that is so fascinating worn over gowns of charmeuse

LACE IN HIGH FAVOR

After a tennis tournament one fine afternoon at Ostende I noted adorable toilettes. A lovely brunette, a Spanish marquise, wore a costume of old rose linen, with its wide-gathered skirt trimmed half-way with a wide band of baby Irish lace, and Irish lace, edged with a band of the linen, clasped at the throat, sloping to the back into a waist-deep collar, after the fashion of a Henri IV. cape. The round corsage was belted wide with black velvet, fitted smoothly, with one pointed end drawn through a linen-covered buckle. With this linen costume, how incongruous seemed her hat! A crownless flat of shining white beaver—though crownless, inside the head sank deep into it. Across it passed a wide ribbon of black velvet; it held at the edge of the brim a great pink silk rose, then fell half-way down the skirt, arrested once by a single knot.

Lace is used in quantities. I saw that afternoon many gowns with wide square, or pointed, lace collars, made individual and distinctive by their arrangement. The one described seems the favorite shape, and is sometimes achieved by a mingling of lace and velvet. I saw this successfully carried out on a costume of white silk crêpe. The short skirt, gathered lightly to a round waist, was trimmed at the hem with a broad band of Venise lace; above, a narrower band of soft black velvet circled the skirt; and a wide, wrinkled belt of soft, white silk clasped in front with a large, square, black velvet-covered buckle.

The back of the corsage was covered to the waist line by a black velvet collar, rounding from the throat, hemmed six inches wide with lace. On skirt and corsage lace and velvet were joined by fancy a-jour stitches. The effect was charming.

FICHU COLLARS

A lace collar, worn with a gown of white



Max, the smart French furrier, is showing this smart sable scarf and adorable muff of soft Persian silk and shirred brown mouseline, trimmed in an original new way with fine sable

embroidered mull, hung over black satin, fastened flatly under little black rosettes in front, to the depth of the bust, it sloped then gently back to point below the waist line, over the arms it reached below the elbows. Still another lace collar, shaped a square at the back, a point in front, joining narrowly on the shoulders. A cravat of soft, black, satin ribbon covered the space left bare on the shoulders and dropped to tie on the bust, below the point of the lace collar.

THE CHARMING GOWNING OF AN ITALIAN BEAUTY

One race day Signora Florio—lovely Italian—wore the costume of bleu corbeau satin, shown in the sketch. The surplice folds of the corsage and the high-wrinkled girdle are arranged to show the selvedge as a finish. Fur narrowly hems the over-skirt, bands the net under-sleeves, and circles the neck above the odd, square-shaped collar of white nainsook, edged with hem-stitching. A line of satin-covered buttons mark the edge of the over-skirt, draped in a sloping line across the front. Fur also edges the brim of the wide hat. The same chic woman came into the cloak room at the Casino, one evening, wearing the striking cloak shown in the drawing. The purple transparency is hung over a gold-woven, purple brocaded velvet; and the trimming of its great square collar, lengthening into revers in front, that sweep into the border, is of beautiful, soft, chin-chilla fur.

OF THE ILLUSTRATED MODELS

Another of the drawings is of a gown in the new black velvet—velvet as soft as silk, and as thin. Cut sharply away, the long polonaise shows the long waistcoat of coarsely crocheted cream lace. Double rows of crocheted buttons close it, and a guimpe and deep cuffs of the same odd lace finish neck and sleeves.

The pretty wrap, shown in the same sketch,

of gray-blue, corded silk has its waist line, at the back, indicated by close-set motifs of soutache braid gracefully dropping lower on the sides to rise again in front. There are braid loops and embroidered buttons, and the wide, square collar, the sleeve bands, and the trimming on the skirt are of velvet in a darker tone of gray blue.

ARTISTIC COLOR COMBINATIONS

Men and women of the exclusive, ultra-smart world gather nightly at the Union Palace Club here at Ostende, a circle that continues the traditions of the famous and aristocratic Circles des Sports. Its vast salons fitly frame the splendid gowning of the women who have entrée there.

One scarcely dares a description of the wondrous mingling of colors of the new materials that compose the gowns I saw there one especially brilliant night. Marvels of taste and chic! In their harmonious vivacity of colors they are like Byzantine frescoes. A pale blonde woman wore a gown of changing violet tones, reflecting dim water green. At the hem, edging the sleeves, and circling faintly the round neck, appeared oddly a touch of red—the wondrous red of the ancients—the secret of attaining which seemed lost. It was left to the weavers and dyers of today—the heirs of all the ages, to revive it.

Few of the women wear gloves with their evening toilettes. Their beautiful hands flash many rings below transparent lace sleeves which, whatever their length, are finished flatly—not a frill nor a puff is allowed to distract the eye from the beauty of a rounded arm, and not a bangle or bracelet do they wear.

BORDEAUX RED—A COLOR WITH A TINGE OF VIOLET

A cloak of the new Bordeaux red—in thick satin cloth—was trimmed with a wide, square collar of darker red velvet, wide-hemmed with moleskin fur, dripping many sable tails. Wide Mandarin sleeves were drawn into deep fur cuffs, flying sable tails in every motion. Pale shrimp silk lined it. Across the back a wide band of moleskin fur held the fullness from seam to seam.

BLACK VELVET THE RAGE

Black fur appears with delectable effect on costumes of white moire, and the rage for black velvet amounts to an obsession. It is used to make and trim everything. There are neck scarfs of it, and shoes, belts and sashes; little boleros, hats, and trimmings for hats.

SMART USE OF FUR AT TROUVILLE

The Grande Semains at Trouville-Deauville opened brilliantly from a social point of view. But, though the sun deigned to smile, it was weakly—with obvious reluctance. Chill winds and rain seem ever threatening. This cold summer in France has led to an extraordinary use of furs. Cloaks, jackets, scarfs and muffs are worn here, and at Ostende, as in mid-winter.

As the lovely Countess de Noailles came into the cloak room at the Casino one evening, she was adorable in a heel-long cloak of pure white ermine, lined with pale rose-colored satin. In lovely contrast to the pure whiteness of the garment was the deep, black-spotted and black-tailed-hemmed sailor collar. This lengthened in front into a wide band, trimming the lapping side to the hem; here it widened again, passing about the entire garment. Loose sleeves, cut in one, with the shoulders, were drawn into deep cuffs of the black-spotted fur.

Wide and long, fur, and fur-trimmed scarfs, and huge muffs are carried with new gowns that show a curious mingling of summer and winter materials. For example, velvet and white English embroidery, and velvet and filmy lace, are by no means uncommon. At "Topsy's" tea-room I saw, one afternoon, the Princess Murat wearing, over a gown of white embroidered mull, sashed with black velvet, a long scarf of black velvet striped with a curious fur—black at the roots—each hair tipped with white. Each strip of fur was tipped with the head of a little furred creature. Five strips of fur trimmed the immense

tones gleam dully through a covering of shirred-brown mousseline de soie, arranged in tiny shirrs. Beginning with one long-tailed end, a ten-inch-wide strip of fine sable fur is wound about it diagonally, finishing with the second, long-tailed end, hanging from the back of the opposite side.

Two little sable animals crossing heads and tails, back and front, shape the neck piece. Worn with a tailored costume of deep cream-colored, rough-surfaced wool—untrimmed, save for big, twisted cream silk cords—it was charming. An immense willow feather, of the lovely brown of the sable fur, trimmed the big scoop, cream beaver hat that topped this swagger costume.

VELVET IN COSTUME AND IN MILLINERY

The latest evening cloaks are made of the new velvet, shining like satin, and as soft. Large, loosely cut, simple in form and practical, they are easily slipped on and off. Magnificently lined in contrasting shades of color, those I have seen have had no trimming, save the deep, square, fur sailor collar, and wide fur cuffs to the loose sleeves. Breitschwantz is liked on black velvet and the favorite dark blue, Chinchilla fur on gray, and other pale shades, and moleskin on dark purple and violet. Practical and comfortable, if not beautiful, Astrakan fur promises to become the popular inexpensive fur of the coming season. New coats of it—half-long and half-fitted—are trimmed with black cloth, covered with elaborate soutache braiding—the effect is very smart.

SMART FROCK OF A PRETTY AMERICAN

The pleasant terrasse of the "Topsy" tea-room, filled with little tables, is gay enough at "five o'clock"; and one finds the pretty toilettes-worn there interesting. I saw there one day a pretty American woman, who spends part of every summer here, wearing an exquisite gown of white silk, striped inch-wide with black velvet. Gathered lightly to a round waist line, the skirt was quite plain; it hung smartly, swinging away from her feet as she walked from her table to another to greet a friend. The silk corsage, with its half-long straight sleeves, cut so low it seemed scarcely more than a girdle, was belted with a two-inch-wide, black velvet ribbon, clasped with a jet buckle, and circling her figure under the white tulle guimpe there showed a wide ribbon of vivid green embroidered in dark shades. A long chain of

lig cut, jet beads wound her throat three times, and fell far below her waist; and square, jet buckles shone on her little black velvet, high-heeled shoes. Controlling a quite unreasonable space about her, this pretty woman wore, triumphantly, one of the new hats that flatly cover the crown underneath, into which the head sinks deeply. Its vast flat circle was covered with soft, black Breitschwantz, widely edged with black, watered silk. And of what marvellous beauty was the single rose that trimmed it, posed on the extreme edge of the brim, just above the left temple! Half-blown, the lovely pink center curled soft petals inside golden ones, and shielding these were larger, looser petals of shining black. It was exquisitely simple! Massed under the great brim, much wider at one side than the other, were smartly tied loops of wide, soft ribbon. Several large, beautifully cut jet pins held it on her head.

Mme. F.



This regal coat of pure white ermine is worn by the lovely Countess de Noailles at Trouville; her companion, the Princess Murat, is wearing an unusual scarf of black velvet striped with fur

flat muff; each one finished with the little head.

The smart Marquise de Ganay dragged about that afternoon a beautiful ermine muff and a novel stole. Doubled, a straight, wide strip of ermine shaped the muff with one lapping end, cut slanting, bordered with black tails and edged with a heavy, white silk fringe. Loosely circling the throat, fastening at one side under a large, flat, fur rosette, the scarf ended in wide, short, ends of uneven length—the longest touched the belt line—cut in the same slanting fashion and bordered to match the muff.

A MAX CREATION SEEN AT TROUVILLE

Flat, and very large, was an adorable muff carried one windy day on the race course. Just before leaving Paris I had seen it at the shop of the furrier, Max, of the Rue St. Honoré. The hollow pillow is covered first with lovely dim-toned Persian silk; its color



Mrs. Castleman as Beatrice d'Este



Miss Mildred Sherman as Mrs. Simmons



Miss Rose Grosvenor as Sarah Bernhardt



Mrs. Charles de L. Oelrichs as the Shield of Lancelot



Miss Latimer as Lady Hamilton



Miss Angelica Brown as La Colombe



Miss Ladenburg as Donna Isabella of Portugal



Mrs. Payne Whitney as a gipsy queen

SOCIETY. WOMEN IN STRIKING TABLEAUX AT THE NEWPORT CASINO—AN ARTISTIC SUCCESS IN SPITE OF THE MANY WITHDRAWALS AND DIFFICULTIES

THE OBLIGATION OF SERVICE

MOST of the beliefs borrowed from Oriental sources (as well as those, such as New Thought, claiming to be recent discoveries) which have gained adherents in this and other Occidental countries, lay considerable emphasis upon the necessity of disciplining the body for the sake of the soul's salvation, the supreme importance of which is insisted upon with vigor and pertinacity. There is of course nothing new to the Christian world in this view of the superior claim of the soul, but what one misses in some of these beliefs—to embrace which many thousands of women, especially, have abandoned the older religion—is the lack of any teaching that one way of redemption is through service for others. The instruction, on the contrary, sometimes encourages excessive, almost morbid, introspection to the exclusion of any thought of the neighbor. As a life work a self-centred nursing of one's soul, leaves much to be desired ethically, and any belief which presents this as a chief purpose of life can be safely set aside as at least uninspired. It is particularly unfortunate that a doctrine of such extreme individualism should be presented to women as a self-evident, God-given truth, since as a sex they are deficient in breadth of vision—a condition that results largely from the semi-isolation in which domestic life is conducted.

The great ethical teachers of all ages and all nations, including the chief of them, The Master, have preached the duty to the neighbor, and it will be recalled that of the two commands that constitute the basis of Christian ethics, one enjoins upon us love for our fellow man; and it is the glory of the new century that this command is being interpreted in ways undreamed of by even the priests and ministers of earlier ages. The acknowledgment through deeds, that we are our brothers' keepers, should appeal strongly to women since their preponderance in school and church gives (even to those who do not affiliate themselves with clubs) a host of opportunities for service. Great is the need, in the village as well as in the great cities, for unselfish, enlightened citizens who first make a careful study of untoward conditions, taking counsel

with the well informed (when there are any such) and who are above all else constructive crusaders,—not mere searchers for awful examples, but intelligent students of "ways out."

A most fit time for beginning public service is at the close of the vacation season, when weather conditions make planning and conference tolerable. As to the form altruistic activity will take, that will of course be a matter of individual choice—village improvement, forcing adequate teaching of hygiene in the schools, as the most potent method of disease prevention; protecting the child industrial laborer against preventable blindness; mental hygiene designed to aid the insane asylum inmate: popularizing eugenics, are among some of the more advanced "brother keeper" movements, any one of which should inspire women, everywhere, to enlist in its cause. The truly deplorable waste of woman's time that goes on in the hotels and boarding houses, where there are neither children nor ordinary domestic duties, nor a pretentious social establishment to employ the large leisure of the women guests, should engage the attention of those in authority whose wont it is to admonish the world as to its duty, for, if made to realize that their lives should not be allowed to idly drift but be the means—to the extent of their ability—of spiritually as well as materially benefitting their fellows, their own redemption from the social sin of idleness with its attendant evils, would transform them from social parasites into benefactors of the race. To-day such a change in classification would not probably interest them in the least, as they are without a sense of responsibility, but character building can be hopefully undertaken in the case of adults, as well as of children, and with all the present day agencies that effectively stir the consciousness of individuals and groups, this lady of purposeless life, can be made to save her own soul through practical exemplifications of the command "Love Ye One Other," if only the pulpit, the press and public opinion will undertake to arouse her from her lethargic floating down the stream of idle pleasuring. Who will start a crusade for her reformation?



STUNNING FURS IN NEW COMBINATIONS AND NOVEL TREATMENTS,
AND SMART HATS BY CARLIER, GEORGETTE AND POUZANNE

FURS BY REVILLON. HATS FROM MAISON BERNARD



Paletot of musquash with deep collar of unspotted ermine; across the front of the coat is an odd shaped bit of embroidery in dull gold and silver bullion. Button of bullion and fur

Lovely "Rest" gown of mauve velvet with collar and cuffs of Venetian lace. The little sabot and undersleeves are of batiste and Valenciennes; girdle of black charmeuse with embroidered ends done in dull silver.

Charming frock of rose colored voile de soie, combined with silver and rose, shaded silk embroidery, studded with turquoise. Above the belt of soft satin is inserted a wedge-shaped piece of black satin—a very effective touch

Pretty dull gray velveteen tailor made, trimmed with bands and pipings of dark gray satin with little touches of soutache braiding and satin buttons. For prices of cut to measure patterns see page 102

THE AUTUMN MODES OF LONDON

What the English Tailor Predicts—Distinctive Models for Sports and Country Wear—The Charming Velvet "Rest" Gown a Wholly English Creation—Blue a Favored Color

THE vexed question of the narrow skirt is by no means settled, though several of the most exclusive dress-makers very rightly, as I believe, think that in its extreme form it will not be worn by the well-dressed woman this autumn. The latest, or I should say, the first, autumn models, as shown by the leading firm in Old Bond Street (Messrs. Russell and Allen) are distinctly wider than those worn in the summer. A coat and skirt of the finest navy serge, lined with Portuguese blue satin (no glacé linings are used), had the fullness introduced into the skirt by means of plaits in the side seams below the knees. These were allowed to flare outwards at the movement of the wearer, and the only trimming was a wide-stitched band back and front. The coat, reaching to two inches below the hips, was loose-fitting and finished round the bottom with a two and one half inch band of black satin, and was fastened with three large, corded buttons and frogs. A patent leather belt, coming from the side seams, demonstrated the continued popularity of this coat accessory. On the cuffs, and along and below the waistline at the back of the coat, fine, black silk cord, forming diamond shaped motifs, were an effective addition, and for its completion there was, at the back, a plain, sailor collar of the serge with an over collar of black satin, on which pale blue silk dots were worked.

THE NEW "PAINTER'S BLOUSE" SUIT

A most original, tailor-made at the same house, is called the "painter's blouse" costume, because the blouse-shaped coat, in three-quarter length, seamless, except under the arms, it is open only down the front sufficient to allow the wearer to get into it, and also to give the dainty blouse beneath an opportunity of displaying its attractions. For the fash-

ioning of this particular blouse, one of the new Paisley patterned silks, in shades of dull orange, yellow and black, on a black ground and intersected with three-quarter inch black velvet stripe was selected. I foresee a great vogue for this material, which is being prepared in several combinations of colors, both light and dark. To return, however, to the coat, which was, of course, diagonal blue

serge, lined with Royal blue shot satin, with the neatest of little turned-down, black velvet collar. It was trimmed on the basque portion immediately below the waist line in front with a large piece of black silk broderie anglais, which was repeated at the back. The sleeves were coat-shaped, with plaifi, double cuff, and the skirt, also plain, with the inserted side plaits.

TAILOR MADE FOR SPORTSWOMEN

Englishwomen may, I think, deservedly claim to be experts as regards gowns for sporting and country wear. The Duchess of Sutherland has so popularized the Harris Sutherland and other makes of Scotch tweeds and homespun that a tailor-made of one or the other must be included among those taken north. One model shown me by the firm referred to was carried out in a green mixture, Scotch tweed. The coat was hip-length, and semi-fitting, with outside flap pockets, finished with handpainted sandstone buttons, framed in dull gilt. These latter are new and were the invention of a poor artist, and being decidedly attractive and not cheap, they will have a vogue amongst sportswomen. Two of them fastened the coat and were used also on the cuffs, supplemented with loops of dark green silk cord, the only other trimming on the coat being some clever stitchery. This was somewhat indistinct, but it helped, so I was told, to improve the shape and fit of the coat, which was lined with green satin and had a plain, roll collar. Black and white or shepherds' plaid is to hold its own this autumn among the rough Scotch tweeds, and it made one of the smartest of coat and skirt costumes, combined with black moire.

CULT OF THE VELVET GOWN

For tailor-mades, undoubtedly, velvet and (Continued on page 84.)



House frock of the new thin velvet in soft red, trimmed with dull silver embroidery

A S S E E N B Y H I M

The Tints of Autumn—Newport Nods to Its Winter Slumber After a Season of Dubious Success—Betrothal of Actor and Society Woman—Garden Parties Revived—Now for a Period of Restless Amusements

WE are apt, in America, to "point with pride" to our autumn. We are never weary of telling the stranger, who visits our shores, of the splendors of the fall." But sometimes it brings with it a sense of sorrow, which even its first days—mellow with brilliant sunshine dreaming over forest, field and mountain, gorgeous in crimson and gold—cannot dispel. We feel that Paolo Tosti and the poets were right when they sang in haunting minors of "falling leaves and fading tree." The swallows are, indeed, making ready to fly—and these, the human kind, deserting Newport and Bar Harbor and Narragansett in flocks. Again are blinds closed and cottages and villas boarded up to settle for a long sleep—until awakened by the pipes of June.

It is now the time of the country fair, the local horse show and motor and aviation trials. Golf is in its decline and we have almost forgotten polo and ocean racing. At last the curtain has descended on Newport, and now when, even as Canio cried, "The comedy is at an end!" it is hard to give it to history as a failure or a success.

Mrs. Ogden Goelet did much to save the season, and the cotillion at Ochre Court (with its preceding dinner on the terrace, under the full light of an August moon), led in the leisurely English fashion by Lord Rocksavage, the bachelor heir of the Marquis of Cholmondeley—whom, I am sure, all readers of Vogue call correctly Lord "Chumley"—was a veritable midsummer delight. Mrs. Goelet has lived so much abroad and has entertained such a long list of royalties, that having, as the lion of the evening, a callow young Bavarian duke, did not feaze her in the least.

This particular royalty belongs to an ancient line of kings,—the Wittlesbach genus, dating as far back as A. D. 907—looks upon little Willie Hohenzollern, Emperor of Germany, as a mere parvenu and an upstart. The reigning family of Bavaria is, however, most democratic, living for a great part of the year at Nymphenbourg, a suburb of Munich, in a modest and retiring manner. This particular duke is a son of Charles Theodore, and his second wife, who was a Princess of the house of Braganza, an aunt of the Prince of Braganza, who married Miss Anita Stewart. I do not think he has much worldly goods, but he is related to many of the reigning families and sufficiently removed from the succession to the throne, to be quite eligible for an American heiress.

THE BARRYMORE-HARRIS ENGAGEMENT

And apropos of matters matrimonial; the engagement, announced in August, of Miss Katherine Harris and "Jack" Barrymore—the young actor, who is playing the star rôle in "The Fortune Hunter"—is quite romantic. Numbers of men of fashion espouse ladies from the stage, but the converse proposition is rare. The majority of actors marry actresses, although there are, of course, exceptions. "Jack" Barrymore's uncle, John Drew, did not wed an actress, although it is true that Mrs. Drew's family was connected with the stage. Actors have, in times past, been placed at a disadvantage in England, owing to an old rule which barred them and barristers, and, I believe, dentists, from ever being presented at Court. But, to-day, there are several eminent English stars who have been knighted and half the peerage has been recruited from the stage, and the Duke of Fife, who married the late King Edward's eldest daughter, is a descendent of the famous Mrs. Jordan, a great favorite in the theatrical world in the days of the Regency.

Miss Harris is the only daughter of Mr. and Mrs. Sidney Harris. Her mother, who, since her divorce, has taken the name of Mrs. Kathryn Brady Harris, is one of the two daughters of the late Judge Brady. Her mother was a Miss Lydig. The elder Miss Brady, a celebrated beauty, with deep blue eyes and roseleaf complexion, was first mar-

ried to the late Albert Stevens, of Castle Point. After his death she became the wife of Major Charles Hall, of England. She later divorced him, however, and has recently married Mr. Herbert Harriman, who is also divorced and whose former wife has likewise remarried. Both the Misses Brady were stars in the amateur theatrical world, and Miss "Kittie," the younger, gave early evidences of remarkable talent. Her father, at one time shepherd of the Lambs, was a great friend of the late Maurice Barrymore, that gifted and fascinating Irishman, a species of modern Sheridan and the father of Jack, of Mrs. Colt, formerly Miss Ethel Barrymore, and of Lionel Barrymore.

Miss Kittie Brady and Sidney Harris eloped the day of the wedding of Miss May Brady and Albert Stevens. They were married at the rectory of the Church of the Transfigura-



Miss Katherine Harris, whose engagement to Mr. Jack Barrymore was announced in August

tion, in which sacred edifice, three hours previously, Miss May Brady had become, at a grand ceremonial, Mrs. Albert Stevens, with Miss Kittie as her maid or honor. Sidney Harris was the son of Mrs. Miriam Coles Harris, who wrote a religious novel called "Rutledge" and afterwards, when she changed her faith, a Roman Catholic romance, "In the Camp of the Enemy"—a protest against divorce.

Miss Katherine Harris is the only child of the Sidney Harrises. She has visited her grandmother, Mrs. Coles Harris, in Paris, and adopted her faith. The late Judge Brady was a Roman Catholic, but his daughters chose the creed of their mother. The religious question, as well as the theatrical, enters somewhat into this alliance, as "Jack" Barrymore is of the faith of his bride. His mother was Miss Georgie Drew, a daughter of the late Mrs. John Drew, for years the *doyenne* of the

American stage. Miss Harris is a handsome girl, tall like her father and possessed of much of her mother's charm. Mrs. Sidney Harris, as a girl, was as great a belle as

her more stately sister May, now Mrs. Harriman.

THE AUTUMN A RESTLESS, TRANSITIONAL PERIOD

We are, as usual, in a state of unrest. We would not be Americans if we were to content ourselves with our surroundings and settle down quietly under the grateful shade of our own vine and fig tree. Even when we have a country estate, we cannot be anchored, but must needs go flying about the land in motor cars, waiting impatiently for the time when we shall comfortably be able to truly soar in our aeroplanes. So far, except for the experiments of the enthusiasts, little has been accomplished that was of practical value, this summer. It is true that young Drexel and Clifford B. Harmon have done some wonderful things in spots, and we are trying to possess our souls in patience until the first great meet at Belmont Park.

Col. Astor did not introduce Newport to the delights and wonders of aerial navigation, and he gallantly obeyed the present code, by immediately absenting himself from Newport, upon the arrival of his former spouse, Mrs. Ava Willing Astor. These matters are all as nicely arranged these days as engagements are made for royalties! In a small community, like Newport, there can be no clashing: the contretemps is avoided, and, sometimes, the entire matter is settled by secretaries without annoyance to the principals and, now and then, by the employment of nice little bits of diplomacy.

For those who are devoted to the motor, Mr. William K. Vanderbilt, Jr., has arranged a most attractive programme for October 1st, and Mrs. Vanderbilt is interested in flying through the air. Hence, there is only a slight possibility of a chance meeting.

THE GARDEN PARTY REVIVED

At least one good thing was done at Newport, this past summer—Mrs. James Laurens Van Alen and Mrs. Widener revived the garden party as a form of juvenile entertainment. The two open-air charity fêtes, earlier in the summer, were straws in this direction. Newport, with its magnificent gardens, should surely be the home of such delightful entertainments. Wakehurst, the Van Alen's place there, reminds one of an English estate. This may be due to the influence of the fact that Mr. J. J. Van Alen spends the greater part of the year abroad, in one of the shires, where he owns a vast, ancient abbey domain, with an historic house thereon.

AMUSEMENTS WHILE WE WAIT FOR WINTER

As Russian dances are now all the rage, there was a Countess something or other—whose name sounded like the swirling and switching of some of the silken skirts that she did not wear, gave an exhibition at the Casino, to limited audiences. One prefers black-faced Ethiopian performers at Newport, especially in corn and watermelon time. But we are to have many Russian dancers this winter and Lady Constance Richardson is planning a professional tour among us, and we will have Mrs. George Cornwallis West in a play managed by Frederick Townsend Martin, who has written a book on the "Snobs of New York."

One begins to hear of the coming glories of the next season. The dates of the dancing classes have been announced and we shall all feel a little bit older when we see the young daughters of our friends, girls who yesterday were in the nursery, ready to make their bow in society. So far, I have heard but few names mentioned and one of these is that of Miss Vivian Gould, the daughter of Mr. and Mrs. George Gould. Several of the prominent families are in mourning and there seems in others to be only a limited supply of maidens.



Mr. Joseph E. Widener's daughter, Fifi



Mr. Reginald Vanderbilt's daughter, Cathleen



Counting from the extreme right, the children are as follows: Coudert Nast, Laurence Jennings, Alice Astor, Natica Nast, William Vanderbilt is the sixth child (with his little cousin, No. 5, at his right), Henry Clevos, Marion De Rham, William Carter, Amélie Pierson, Sylvia Hillhouse, Lucile Carter, Marion Hoffman, Cathleen Vanderbilt, Robert Cromwell, Frederick Ames, Reginald Brooks, Drexel Biddle, Odgen Goellet, Louise Iselin, two little Wicks girls and Hope Livermore

NEWPORT'S SMALL SOCIETY FOLK AT A CHARMING BIRTHDAY FETE
GIVEN BY MRS. JOSEPH E. WIDENER FOR HER LITTLE DAUGHTER, FIFI



At the head of the table is the little hostess with Master Craig Biddle on her right; next are Alice Astor, Drexel Biddle, Gordon Douglas, Robert Hitt, Elizabeth Hitt, Frederick Ames, Whitney Cromwell and Lucile Carter. At the left of the hostess are Joan Whitney, Jack Whitney, Miss Pierson, Miss Wicks, Ogden Goelet, Miss Wicks, Rita Dolan and Alice Whitehouse



At each cover was a dainty gill basket filled with flowers



Photographs by the Campbell Studio
The group at the upper end of the first table

THE CHILDREN WERE ENTERTAINED ON THE LAWN BY PROFESSIONAL
CIRCUS ACTS AND A COLLATION WAS SERVED AT SEVERAL LONG TABLES



"Her's was solely an optical acquaintance"

The L A D Y o f L I N E S

By LIDA ROSE McCABE

AMANDA GEER, variously known to her contemporaries as "The Lady of Lines," was designed for romance and adventure, but circumstances early precipitated her into a fashion writer. To the dust ruffles of The Mighty she clung tenaciously—in the interest of "copy"—until after thirty years' servitude, we find her in the last throes between sables, chiffon, ruffles, point lace and—Death.

No one could tell when Amanda Geer made her debut in Pillsbury Square. It must have been close on the heels of the Civil War, for it was about that time the "Lady's Casket" published its first New York Fashion Letter, which to a generation of readers was not only the "Glass of Fashion and the Mould of Form," but the personality of Amanda Geer. In a way, this letter was a classic, giving authoritative information and preserving the diction of Addison and Steel. "Vision," "dream," "poem," "symphony," applied to the detail or the whole of a Fashion decree, were vulgarisms unknown to its vocabulary, which also eschewed French words, for Amanda fought shy of what she did not understand. Within physical limitations and a modest income, Amanda, unlike many of the craft, never failed to dress the part; if not always a vitalized fashion plate, she, at least, never belied her sobriquet by violation of the underlying principles of art.

Dearer to this pioneer fashion chronicler than the money she earned—to percolate through her wan fingers into the fat palms of shiftless kin—was the deference with which conservative shops and exclusive modistes received her "By Appointment" and submitted to her inspection their costliest importations and choicest models. Gossip was to Amanda as the breath of life. In its distillation, physical ills—and hers were a-plenty—vanished. Her "clients," as she called these "copy" feeders, knowing her weakness, never failed to regale her with rare morsels, dropped by their fashionable patrons. In retailing these delicious bits, garnered between noting of lines, curves, gussets and seams, Amanda was discretion itself; but when they had passed through the alchemy of her clever brain, there was laughter for the choicest wits.

So long, so closely did she cling to the

ragged edge of a smart world, that its people were more real to her than her fellow workers in Pillsbury Square, or the denizens of the antique boarding house where she lived, exacting and receiving—by what right no one could tell—the prerogatives of a "star" guest when hers was hall bedroom back.

She had a way of speaking of society leaders, old families and notables of all sort, as if they were her oldest friends, while under the spell of her gossip even



"That spectre—the younger generation"

those who knew better, forgot hers was solely an optical acquaintance—the intimacy attainable through a strong lens and a good viewpoint at opera, horse show or smart wedding.

It was this gift of visualizing her improvisations that lent to her a perennial charm. Then, full of heroism, was her fight with the insidious disease which had marked her for its own, long before she drifted to the metropolis from a far-off Southern home. Aside from this physical handicap, she had a large and varied assortment of prejudices and intolerances. Her likes strengthened in proportion to their unreasonableness, until all her geese were liable to be swans. Pillsbury Square, for instance, had the divine right of kings, it could do no wrong. As the years slipped away, Amanda, in the complex ramifications of the old publishing house, was like a bug in the rug, yet her loyalty never wavered. She continued to burn incense to the gods her imagination had enshrined in the cubby holes of that grim old pile of brick and mortar, with its drawbridges, spiral staircases, and oily, smelly, whizzy presses.

Pillsbury Square never dreamed how close was the fight that waged continuously between Amanda, chiffon, sable, point lace and Death, or how often she barely escaped crossing the bar, for while she might fail for weeks at a time to materialize in its sombre shade, "The Casket" never went to press without its Fashion

Letter—no matter what the cost.

Amanda and her malady had kept company so long, that its terrors for her paled in latter days before that spectre which pursues all in the "sere and yellow leaf"—the younger generation.

Colleges were pouring young women into the metropolis, equipped beyond Amanda, to cope with new conditions. What if Pillsbury Square should become inoculated with this germ, and the position she had created be usurped by a younger, a comelier, a smarter woman! The thought went with her as she dragged her emaciated body in and out the old haunts; like a ghostly shadow it fell between the ruffles of chiffon and the folds of shimmering satin in the fabric of her classic; it peopled her dreams, until often the silence of night was rent by her sobbing.

When she could no longer make the weekly round of her "clients"—to evolve fashions out of her inner consciousness was not Amanda's ethical code—a messenger was sent to gather the notes. Then, propped up in bed, armed with pencil and pad, and fortified by stimulants, she reeled off, as of old, tucks and ruffles, chiffon and lace until the pencil slipped through her transparent fingers, and the white head dropped back on the pillows like a storm-beaten snow ball.

No one knew, but the messenger, how long this went on, but there came a day—flower venders were offering violets and cowslips in Pillsbury Square—when the notes of the "clients" reached the Lady of Lines an hour too late, and for the first time in thirty years, "The Casket" went to press without its New York Fashion Letter.

The EGOIST

Each moment of the day he strove

His eager will to gratify;

But happiness he never reached

For naught he found to satisfy.

At last, in desperation, he

Stopped thinking of himself alone,

And in giving others happiness,

Amazed, he found his own!



"Amanda was discretion itself"



"No one knew but the messenger"



Mrs. Adolf Ladenburg



Mr. Neilson and Mrs. Drexel



Miss Angelica Brown, with her guests, the Misses Latimer and Cromwell



Absorbed, in spite of the sun's glare—Mrs. Lorillard Spencer at the left



Mrs. James B. Haggin



An interested group—Mrs. Payne Whitney in black and Persian gown, at the right



Miss Eleanor Sears

SOME ENTHUSIASTS WHO GATHERED ABOUT THE
COURTS DURING THE NATIONAL LAWN TENNIS
CHAMPIONSHIP TOURNAMENT AT NEWPORT



Before the drive—looking him over



SINGLE AND PAIR DRIVING

FOR driving I prefer the square, almost level, driving cushion to the slanting one, as it is more comfortable and gives a woman a better appearance. One should neither perch on the edge of the seat with feet braced, nor yet loll against the back; sit easily and comfortably, holding yourself erect, yet avoiding any appearance of stiffness.

Preparatory to stepping into a trap, the following rules should be observed: Go to the off side of the horse or horses and take the reins (which should previously have been passed through the off turret of the saddle) in the right hand, the near rein under the forefinger and the off rein under the third finger, walk back to the side of your trap and step into it, using the right foot first. Sit down immediately and transfer the reins to the left hand, the near rein over the first finger and the off rein between the second and third fingers. This method places two fingers between the reins and gives more scope for the play of the wrist on the horse's mouth. The thumb should be held over the first finger, pressing on the near rein, if necessary, and the first finger, though slightly crooked, should not be cramped. If the finger points to the right rear, the hand will be in about the correct position. The reins should be held well down in the fingers, as close to the knuckles as possible; this insures a firm grip, besides making it easy to guide to either the right or the left by simply turning the back of the hand up or down. The movement, however, must come from flexing the wrist, never the elbow.

HANDLING WHIP AND REINS.

The whip should be balanced in the palm of the right hand, passing between thumb and forefinger, over the reins and pointing toward the left. The lash of the whip, for single and pair-horse driving should always be free. Never touch a horse with the whip while the hand that holds it is on the reins. In whipping a horse the reins should be held firmly in the left hand and the right hand left free, for punishment; but the action should be as nearly instantaneous as possible and the hand back in its assisting position immediately afterward.

The assisting position is the right hand placed on the right rein slightly in front of the left hand—I mean, the entire hand placed on top of the rein—which brings it up through the palm and out between the first finger and thumb, where it is crossed by the whip. If you attempt to strike the horse with the off rein still in the right

The Technique of the Trap and Phaeton—Requirements of Park and Country—The Fine Art of Matching Horses—Bad Habits to be Corrected

Part VIII.

"THE MAKING OF A HORSEWOMAN"

By BELLE BEACH

hand you will immediately let the off rein slack, which will enable him to turn to the left. On account of the whip work it is not advisable to keep much slack on the off rein. Whether both hands are on the reins or not, the reins should always measure the same length, and never be allowed to slip. Always keep the horse's head straight and to do this the hands must be held level and the reins even.

In varying the length of the reins, the change should always be made from the front. If one wishes to shorten them, they should be pushed back through the left hand by the right hand, the left hand being relaxed enough to permit them to pass smoothly. In lengthening the reins, one merely pulls them forward with the right hand, the left relaxed as before. Backing or stopping the horse should be accomplished—the right hand being in the assisting position, as described above—by raising the left hand, while pressing downward with the right: this is exemplified in the fifth figure.

Never separate the reins and drive with one in each hand, and do not use the whip unnecessarily or keep up a constant "tapping" on the horse. In fact, avoid using it as much as possible, but it is, of course, necessary for keeping a horse up, who is inclined to come back on the bit, and in some emergencies. Then it should be used to urge, not to punish, and should be drawn over the quarters or top

of the back. Never strike a horse on the forward part of his body, never whip a shier or flop the reins on the back of a lazy horse to persuade him to go; real laziness should

be met with a vigorous lash from the whip, accompanied by a decisive tone of the voice. Presently the voice alone will be sufficient.

ETIQUETTE OF THE ROAD

Learn to drive at a steady, even pace; from seven to nine miles an hour is a good average, but the greatest mistake in long driving is to go, for a time, very fast and then try to balance it by going very slowly. For a distance drive, the old adage, "Walk up the hills and down the hills and not very fast between the hills," is a good one. There is another, equally good, which enjoins upon drivers to "Walk the first mile out and the last mile in." Start your horse slowly and he will keep free from excitement and gradually warm up to the work before him. Cultivate your eye for distance and learn to gauge space accurately before you come to it. Further, as everyone knows, a carriage, going in the same direction that you are, should always be passed on the off side. It is a bad practice to pull up or start suddenly.

For driving in the show ring, park or crowded thoroughfares, the whip is used to indicate to others just what you are going to do. It is held up straight to show you are slackening speed or intend stopping, twirled to the right of the trap, if you are turning to the right, and to the left if you are turning to the left.

The correct carriages for park or show use are the George IV. and Peters Phaeton, while for morning use or country shows, a basket phaeton is permissible. In the country, for pleasure driving, the Hempstead cart, the buckboard and the runabout are all popular. A woman's carriage should always be provided with rubbers, a rubber coat for herself, a rubber coat for the servant and an extra pair of rain gloves.

THE PAIR: MATCHING AND DRIVING

The main thing in driving a pair is to get, and keep, the two horses going well together. In order to do this the horses must be properly bitted and checked, correctly coupled, comfortably poled up and the harness well fitted. But especial care must be taken in the coupling. The coupling reins are the two shorter inside reins and they should be so fitted that the pressure of the outside reins is precisely the same as the pressure of the coupling reins, so that the horses will go straight and pull evenly in the traces.



Measuring the reins—an important detail

RELATION OF OUTER AND COUPLING REINS

The outer reins have a number of holes punched in them, through which the buckles of the coupling reins can be shifted—thus making it possible to shorten or lengthen them to suit each horse's mouth. If the near horse continually carries his head to the near side, the coupling rein on the off side must be taken up, enabling him to straighten his head.

This arbitrary proportioning of the pressure on the inner and outer reins will often save an otherwise hopeless situation. One more instance will serve to make plain my meaning. We will say that one has two horses perfectly matched in appearance, but with a blemish in carriage; the off horse has a light mouth and carries his head too far forward, while the near horse has a hard mouth and carries his head too close to his chest. The problem of making them pull well together would be a fearful one without the rein adjustment. As it is—put the off horse on the check and the near one on the middle bar and your troubles are over.

As a rule, the great fault lies in coupling up both reins too tightly, which is inclined to make horses carry their heads in toward the pole, instead of going away straight and true. To prevent this, it is sometimes a good plan to change their position instead of always driving them on the same side of the pole. Then, on the other hand, horses sometimes get into the habit of leaning in against the pole. This is a difficult habit to break them of, but by adjusting the bits and then coupling reins and steady driving, it can be accomplished.

EQUIPMENT
for
FOREIGN
TRAVEL

BY no means, one of the least considerations of a European trip is how best to prepare for it, and to the average woman suggestions are welcome, if for no other reason than that they save time and trouble. As a rule, there is a surplus of clothing of every description, and yet certain things are so essential to well-conducted travel that without them no woman should set foot upon foreign soil. Indeed, when some friend, who annually races over the Continent, declares that she never allows her belongings to exceed the regulation carry-all and handbag, do not, as you value your future peace of mind, attempt to emulate her.



Stepping into the trap—right foot first



The start—right hand in assisting position



Pulling up—left hand raised, right lowered



Disposition of the reins—after the drive

A good steamer trunk is the first essential—the additional suit case, or other bag, may be taken or left behind, according to convenience. It should contain a handsome black dinner gown and two or three pretty, light silk blouses if you wish to be rated a well-gowned woman upon the smallest, possible amount of clothing. It is a mistake to sail with more than three such blouses, as they may be purchased quite as readily, and far more reasonably, in Europe, besides which they will have a freshness impossible after constant packing and unpacking.

The wash blouses should be new, as it is impossible otherwise to maintain a really smart appearance while travelling, and a sufficient supply should be carried to enable the wearer to put on a fresh one each morning. If the trip is a summer one, and Paris is included in the itinerary, you will find it to your advantage to pick up a least a half-dozen of the fine linen embroidered, and lace-trimmed, blouses that are to be had there for a song, compared to the prices prevailing in this country.

The travelling suit, worn aboard the steamer, should be new, and of the most modish cut, with a chic hat; for steamer wear, you should put in your shawl strap a soft felt, or cloth hat—for the selection of which, you will do well to patronize a leading shop, and two pairs of tan walking gloves, with several pairs of white, in wash kid, will suffice for gloves, which are more moderate in price and superior in make anywhere in Europe than here.

Your steamer rug and pillow should harmonize in color, and the leather cushions for the steamer chair are by all odds the smartest, coming in morocco and seal leather and costing from \$6 to \$10. They may be had of dark blue, scarlet, tan and black, and when inclosed in a flat leather bag with narrow handles they cost from \$15 to \$20. A light-weight mackintosh, rubbers and a dark silk umbrella are also very necessary, especially for travel in any part of the British Islands. Your additional wrap, for coaching or automobiling, should be secured in London, which is of all places, the best for tweed and homespun top coats, and at almost any of the Regent and Bond street shops they may be had for \$20 or less.

The new trunk in which to pack the gowns, wraps, lingerie, hats and small personal belongings that are certain to be accumulated in the course of your travel, may be purchased almost anywhere on the other side, but those of London and Paris (Continued on page 64.)



FIVE ORIGINAL MODELS
IN EVENING GOWNS FROM
FAMOUS FRENCH DESIGNERS

For "Fashion Descriptions" see page 84.

WHAT SHE WEARS

Beautiful Models That Confirm the Rumors of Coming Styles—The Latest Word About Tailored Costumes—Smart Effects in Dinner and Evening Gowns—New Fur Wraps and Scarfs

ONE hears so many contradictory statements as to the non-continuance of the prevalent narrow skirt that any authoritative information is sure to be appreciated. The truth is, the women addicted to the narrow habit are loth to relinquish its advantages of light weight and distinction, appreciating as they do its opportunities for displaying a really graceful figure and a well-shod foot. Naturally, the tailors and manufacturers deprecate the fashion, because of the scant material required, but, after all, the women who wear these "little suits" (why do they always use the diminutive form in speaking of their pet costumes?) are themselves the court of final resort.

The strongest proof that their dictum is affirmative is the fact that the long fur wraps already prepared for the coming season have been adapted to this lessened outline. Moreover, in the trousseaux of autumn brides prepared in Europe, and in the gowns recently brought over by those women who are always well dressed because their Parisian couturiers make an especial point of clothing them à la mode, there is ample evidence of a continuance of the narrow style.

FROM A PARIS WARDROBE

The wardrobe of an authoritative exponent of the correct thing in fashionable dress, who has just arrived from Paris, has an array of novel and very beautiful models especially prepared for a round of autumn house-parties.

A BOB-MARIE TAILOR-MADE

Foremost among those especially illustrating the question of skirt-width, is a

stunning walking costume from the Maison Bob-Marie (whence emanated several of these striking creations), made of coarse champagne homespun of an irregular weave. The close round skirt—without a superfluous inch of material—has a panel back stitched flat and extending up to form a part of the belt. The tablier tunic is set around, low on the sides, exactly corresponding in line and hem to the skirt's lower edge, but is stitched flat on its upper edges. The circular portion overlapping the panel back on each side is held down by a vertical line of seven pearl buttons, of matching tint; a similar line decorating the jacket's sleeves, and also the flat ornamental straps at the back of this snugly fitting, belted jacket. The skirt is adjusted to a wide, inside belt and is to be worn without a ceinture; the jacket is slightly open in front to reveal the dainty lingerie blouse and jabot underneath. The hat to accompany this chic gown, a distinct novelty, displays a high bell crown of smoothly shaped, night-blue velvet, with a long, rolling velvet brim that has self-colored satin on its upper side. A large, flat rosette of wheat-colored Valenciennes lace, arranged in petals to resemble a dahlia, is the sole trimming of this becoming chapeau.

BLUE SERGE TROTTEUR SUIT

Another gown in the close shape is a practical trotteur costume of dark-blue chain-weave serge. This reveals a box-plait at the back of the skirt, and also on the half-length, close-fitting coat; and the front of the narrow skirt is given a tunic effect by its widely lapped edges, extending out in circular style on the sides, and disappearing under the back box-plait. The highly decorative flat black braid used for trimming is supplemented by soutache, set on in a novel style. To relieve the sombre effect of the black and blue, there are groups of ball-shaped, gilt buttons, and a collar of ombré Chinese embroidery in exquisitely soft faded colors.

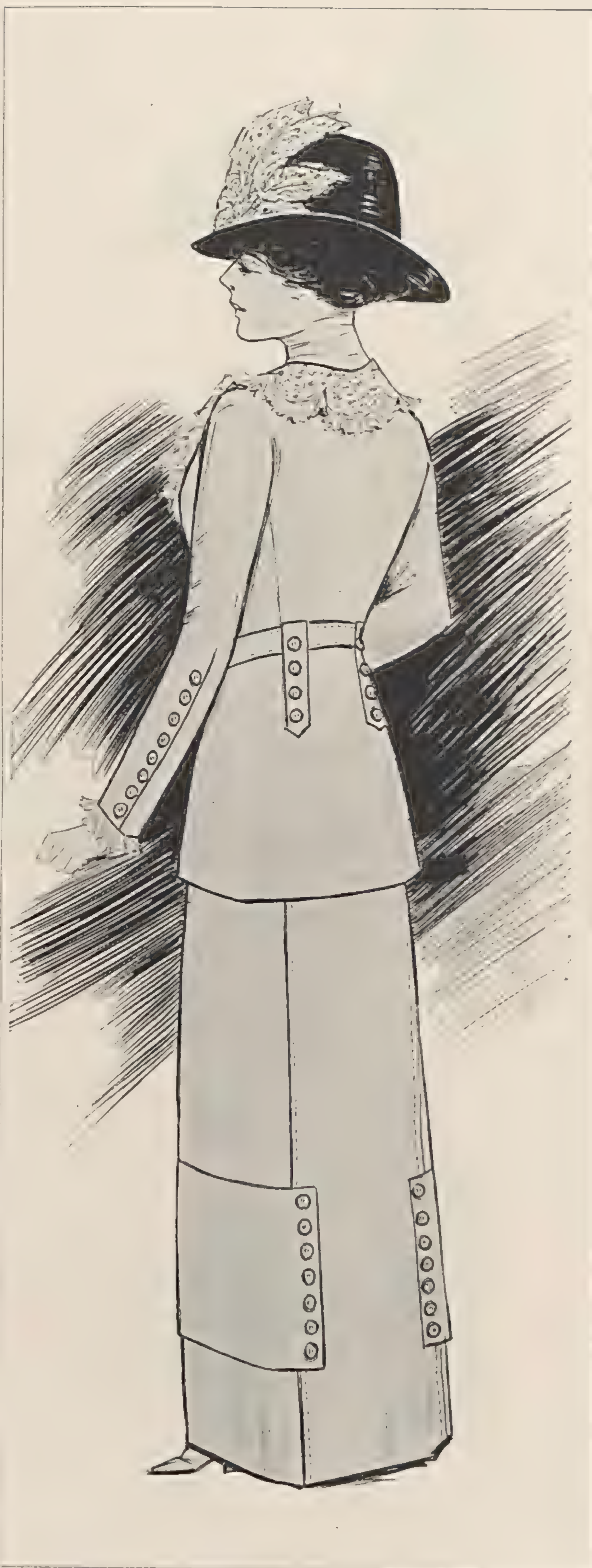
GOWN OF BLACK ZIBELLINE

A ravishing black gown, of that beautiful camel's-hair material known as zibelline, displays many subtleties of style in one-piece effect, although skirt and bodice are made separately. Its stepping width is greatly restricted, and the skirt is composed of sloped panels in front and back, the sides only revealing slight fulness at the knee, but tight-fitting on the hips. This fulness is set with shallow plaits into deep, straight dado bands; and these flat sides overlap the back and front panels with black satin buttons and loops. The skirt-top, like the others, encroaches on the bodice slightly.

The bodice shows many delightful examples of French intricacy, as, for instance, there are two guimpes; the innermost one being made of black chiffon cunningly devised with stitchery, its high collar turned over with fine white footing; and the overlapping, low-necked one being developed in needle-run écu lace with a charmingly French appliqué edge. This second guimpe is concealed by surplice folds of fine black Brussels net that add delightful softness to the effect. The same écu lace appears in the long under-sleeves, veiled in black chiffon.

AFTERNOON FROCK OF TAFFETAS

A dainty afternoon dress of changeable striped taffetas that takes on chameleon lights in Copenhagen blue and gold, expresses many fantasies of elegance. One of these is seen in the round buttons, made of the taffetas, gathered on a small ring, and covering the ball-shaped moulds. These are set in groups on the waist portion of the smart little coat with its short habit-back. The fronts are original, being shirred into large round rings, on the sides below the bust, and the sleeves are shirred and button-trimmed in a most whimsical way. A sheer collar of delicate embroidery crosses at the back of the neck. The skirt, also, has many odd conceits, including a bias seam down the middle-front and diagonal



This smart little walking dress of champagne homespun shows the correct line in early autumn tailor-mades. Vogue pattern cut to measure at \$4.50



Very new and chic are these looped scarfs of handsome sable; five skins are used in this model



One of Bob-Marie's charming afternoon frocks of changeable taffetas developed in an original fashion. Vogue pattern cut to measure, \$4.50

shirring on cords; a wide sash of the silk forms a loop and ends at the middle-back. The bodice is of Copenhagen chiffon over white Liberty, and is decorated with tiny buttons and cross-loops.

THE NEWEST BLOUSE

A separate blouse of olive-green Liberty satin is quaint to a degree, but the fashioning of it is modern, as in addition to its bias sleeves, cut in one with the shoulder, there are three folds set in under the arm, and a garnishing of gold loops and small buttons. A cravate effect of black velvet ribbon, and a round, shaped collar of point de Paris are the French touches that dignify it to a class apart from the usual silken blouse, and give it the hall-mark of Paris.

NOVEL DEVELOPMENTS IN FUR

A superb wrap of especially selected Bering seal is a regal garment, lined throughout with café au lait satin, and particularly adapted for the contracted style in costumes. It is an all-over coat of perpendicular lines, excepting in the sleeves, where the raglan effect at the shoulder gives the kimono curve. A single large button of tortoise-shell serves as a fastening where the long curve of the collar ends, and the high turn-over at the throat, as well as the turn-back cuffs, may be adjusted for protection against extremes of the weather.

A scarf of sable, with a matching muff, has a drop at the back, which is the newest idea of this season. Five sables were necessary for its development, two heads on the upper row meeting at the back of the neck, their tails falling to the waist-line; and the second row of tails ending at the bust. It is extremely picturesque when worn with the close-fitting tailored gowns.

A hip-length coat of breitschwanz, possesses admirable style, and offers novel suggestions for the coming season in its trimming of flat bands of embossed braid and its wide revers. The effect of the cut is straight up-and-down in all its lines, but it is really a very close semi-fitted garment with a single front dart. The braid appears to melt away into the fur, but gives a pleasing relief to its waved black surface. The utilitarian advantages of a short fur coat cannot be overestimated, as it is adaptable to all kinds of weather, and will always retain its smart shape and beautiful color and gloss.

SHORT FUR COATS

Breitschwanz, which is white originally, when dyed, brown is very popular, and I have seen some excellent effects in it, dyed a dark tan-color. One garment that is indicative of the coming season's preferences has a short Russian coat with a set-on skirt reaching to the hips, having one large gilt button as the only visible fastening, where the storm-collar ends in a single revers on the left. A large pillow muff, lined with old-blue satin and trimmed at the opening with decorative gold banding, has a heavy gold tassel pendant at the right side, and the high Cossack turban of the fur has a tall black "brush," held by an ornamental gilt point. Worn with a close broadcloth one-piece gown in self-color, the effect is distingué. According to the smart furriers this season will see many striking and unusual fur combinations.

ECHOES OF THE PASSING SEASON

In the late season at Newport are worn recently imported gowns that are forecasts of what will be repeated later in heavier materials, and which are too beautiful and novel in style to be disregarded. One in which Mrs. Craig Biddle has appeared is in coarse oyster-white material of a crêpe-like texture, with an embroidered tunic like an artist's apron; the bib extending high on the bust, cut out under the arms, and the whole thing describing straight lines in its drop to the foot; it is covered all over with embroidered figures done in the Persian colors. The plain white back defines the figure somewhat and is shirred across the high belt-line on a Persian cord that falls in loops on one side, ending in ball ornaments; and a similar shirring confines the skirt near the lower edge.

SCARFS AS PICTURESQUE ACCESSORIES

Mrs. Norman Whitehouse has the credit of being the first of the mondaines to exploit the new scarf at Newport. She wears one of them in dark-blue satin lined with cream-color, with satin balls dangling at the ends. Mrs. Condé Nast is wearing a new kind of scarf that is charmingly original in style. It is made of a full width of black chiffon-cloth, faced to half its breadth with white satin, and when adjusted in the

characteristic way, with a throw over one shoulder, the effect is fascinating, for the giving elegance to any toilette with which chiffon-cloth softens the gloss of the satin, it may be worn; one end displays the fantasy of a large flat bow of black satin ribbon.

NEW EFFECTS IN TAILOR-MADES

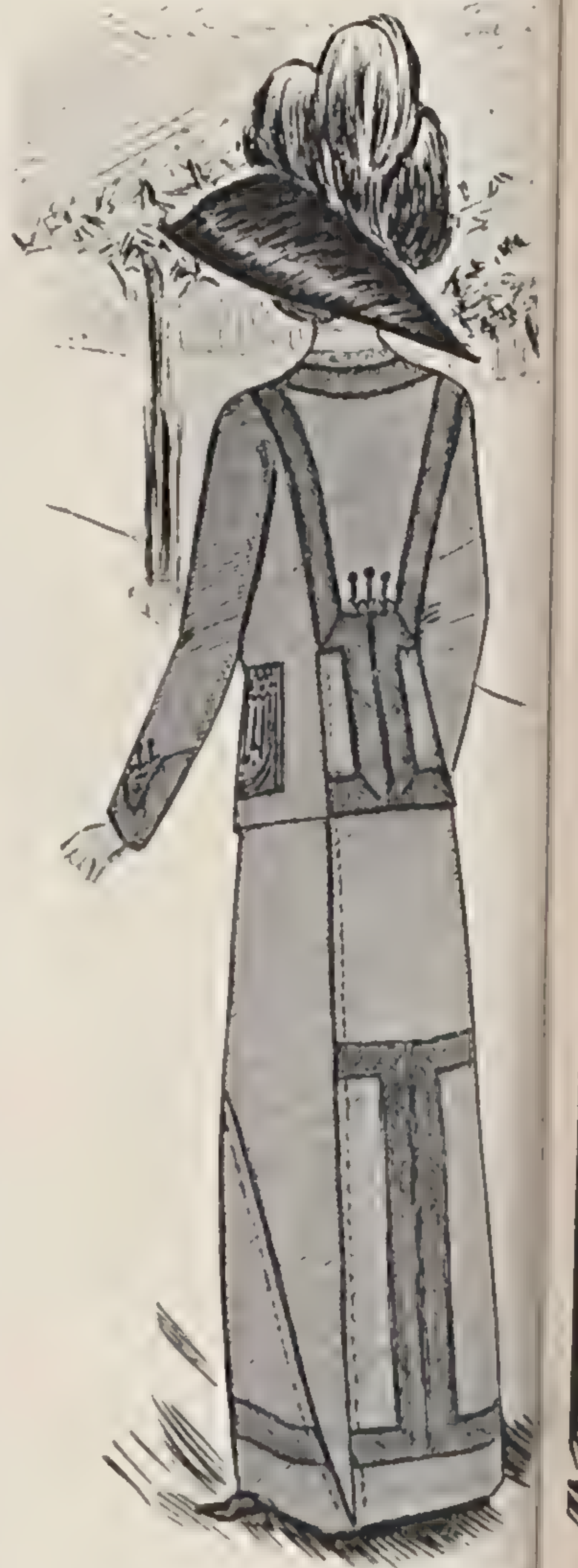
Mrs. Paulding Fosdick has been appearing in a chic costume of pumpkin-colored rough homespun, made in the simplest possible style. It has the new semi-fitted hip-length coat, finished without any trimming save a long shawl that has point outward on the bust. This collar is fastened with one button at the bottom and has a binding of black velvet that shows beyond the edge of an over-collar of white piece embroidery. The very close skirt is absolutely plain, except for three flat stitched bands of self material across the front breadth, and one across the middle-back—three inches wide by eighteen long—finished with a mould button of the same, set at each corner.

MRS. ASTOR SETS A MILLINERY MODE

Mrs. Astor arrived at Newport during tennis week with a score of trunks, and set a fashion on her first appearance at the Casino by wearing a large black hat trimmed in silver-gray willow plumes—exactly the color of her hair; an unusual combination which it is likely now will be taken up enthusiastically by any number of women when discarding their mourning.

PRETTY FADS OF SMART WOMEN

Mrs. Ogden Mills has a fad of wearing two mauve orchids fastened at the left side of her belt with an all-black costume of cachemire de soie and net. Mrs. French Vanderbilt wears customarily a large bunch of gardenias placed at the front of her corsage. Mrs. Elisha Dyer has appeared several times in a gorgeous India scarf over a lingerie costume. It has a vivid scarlet centre and embroidered ends, and when worn is supplemented by scarlet hosiery and shoes, and a large white hat.



A good style trotteur suit of the new weave serge, trimmed with handsome black braid. Vogue pattern cut to measure at \$4.50

CAUTIOUS USE OF RED

The predominance of red as an accessory to many of the season's most successful toilettes cannot be denied, but it is used sparingly and with discrimination. An excellent model illustrating this limitation was made of cream-colored crêpe mêtéore. The upper portion of the high, collarless bodice was cut in one with the upper sleeve, kimono fashion, and trimmed on the left front with gilt buttons and simulated buttonholes, extending to the bust-line; a shirred chemisette of cream-white chiffon filling in the neck. Overlapping this bodice portion of the bust-line was a pinafore of heavily soutachée cream-colored chiffon, having its fulness caught in a box-plait at the waist. The same decoration banded the elbow part of the long pointed sleeve, and more gilt buttons and button-holes ornamented the top lower part. The rather full long tunic was caught in at the bottom by a wide band of the soutachée chiffon, which also extended up the left side of the front, the crêpe mêtéore underskirt coming into evidence about the foot. But the salient feature that caught the eye and gave the costume unqualified distinction was the adjustment of the bright-red chiffon ceinture, and the red sash-end finished with a rich and heavy gold fringe.

PERSIAN SILK COMBINED WITH GRAY CLOTH

Another particularly impressive gown was of elephant-gray cloth combined with self-colored chiffon over Persian silk with a predominance of crimson in the figuring, and as the wearer was young and very lovely, she carried it off with delightful chic. The cloth formed the narrow front panel which broadened out around the bottom to create the straight foot-band, and all along its upper edges was set a soutache design done in elephant-gray. This same design also formed the belt, the upper sleeve bands, and the shoulder-straps—to which the bodice bib was attached by buttons. The high guimpe and long mitaine undersleeves were made of cream-colored net, and the intermediate sleeves and middle yoke were made of veiled Persian silk. A smart cravate bow of black satin had its long ends brought coquettishly through a

slash in the front of the bodice bib. Her low-set chapeau of the new ibis-red was very simply trimmed with a narrow black satin facing and sharp backward-turning loops caught with a large engraved silver buckle.

BOUDOIR GOWNING

Elegance minus simplicity and plus elaboration would better describe the dainty negligées which have been prepared for the exigencies of this coming season, to be worn only under intimate conditions, and oftentimes never seen except by the friendly but critical eyes of womankind. Of course, the tea-gown—loveliest of modern costumes—is more distinctly in evidence. It differs principally because it has a close lining, and some sort of a ribbon or silk ceinture; whereas the negligée, pure and simple, sweeps out in unconfined lines from the yoke. I saw one made of primrose crêpe de chine with the yoke finely tucked, and long Van Dycks of Valenciennes extending low on the bust. Down the front and around the foot exquisite inlays of real Valenciennes were set on in bow-knots, intermingled with blocks of fine tucking, a panel of the latter flowing out most sumptuously from the shoulders to the end of the train. The elbow sleeve, composed entirely of frilled lace, was caught down along the top with a succession of piquant yellow satin bows, and choux of knotted loops of the same ribbon were set on the front of the yoke. The whole robe was lined with self-colored Habutai, which differentiated it from a mere *saut-de-lit*. Another of flowered chiffon in coral-colored poppies was lined with coral-color, which showed through the Venise lace that adorned the yoke and border, and the flowing sleeves, in fascinating glimpses.

KIMONO DRESSING GOWNS

The kimono is the simplest form of dressing gown, and yet nothing can be more lovely than the superbly embroidered ones made in Japan. In the trousseau of a September bride there are three of them, made of such wonderful wide crêpe as is never exported in the piece; and it formed fitting foundations for the beautiful embroidery which covered them. One of them was shaded from white on the shoulders to a rich turquoise blue on the padded hem, and was embroidered in long clusters of lavender wistaria with bluish-green leaves. Unconfined by the traditional sash, it was draped across the front, when worn, with a tasseled point, and the long sleeves also were hung with heavy turquoise tassels. The second one, of flamingo pink, was done in gorgeous pink and gold-colored chrysanthemums, with sprawling deep-green leaves; and the third was of ivory white, simply covered with the amazing convolutions of a wondrous golden dragon, warranted not to tarnish. These garments de luxe will be worn in variation by the delighted owner, who has received them as a gift.

"MULES" TO MATCH THE NÉGLIGÉES

Some of the short kimono jackets are irresistibly tempting, for with their outlay of lace and embroidery and color they are picture garments. One of rose-and-blue striped Persian chiffon was finely accordion-plaited and decorated with quantities of Valenciennes and rose-colored ribbon choux. Intended to be worn with these dainty negligées are the most fascinating "mules" made of Persian-patterned silk, with high French heels and soft padded linings of silk; and equally pretty are the mules of plain-colored satin. For boudoir wear there is no footwear so coquettish and becoming as the dainty mule.

PERSIAN SILK SLIPPERS

This idea of utilizing the Persian-patterned silks for footwear finds development in smart slippers worn with the veiled evening costumes, and they are bewitching with bow-knots or round buckles of rhinestones on the vamp. The hosiery may emphasize the predominant color in the patterned material, or correspond with the veiling for the gown—possibly black—but gold color is excellent; Empire green or sapphire making a modish contrast to the variegated Persian design.

SMART "MATINÉES"

The half-length negligée known as a "matinée" has its specific uses, and is worn with a lace petticoat. These semi-fitted coats of handkerchief linen are covered with the most exquisite hand embroidery, and with quantities of delicate lace. One of accordion-plaited apricot silk mull had long tucked panels outlined with broad lace insertion under the arms, the yoke and flowing sleeves being trimmed to correspond. Not so effective was one of tilleul Persian chiffon, finished with yellow Valenciennes lace and matching green ribbons. Extremely bizarre, but new, was another of ibis-red Canton crêpe made from an antique shawl, having the fringe around the lower edge, with broad panels of embroidered net lace down the middle back and front, and outlining the square neck.

VOGUE POINTS

AN especially smart costume was seen recently at an afternoon tea room in Paris, worn by a French woman. The coat, very short, and cut with straight lines in the back, was fastened at the waist-line in front by two cloth buttons; the skirt was also quite short, and plain and narrow—but not exaggeratedly so. The waist was of chiffon the exact color of the coat and skirt, and was lined with white chiffon and laid in inch-wide plaits. The hat, a moderately large one of fine soft beaver, the same color as the costume, had two beautiful ostrich plumes of the same shade, as its only trimming. This color was that rare and distinguished shade known as "dregs of wine," and this charmingly chic woman stood out as a striking contrast in the quiet perfection of her appearance in the crowd of over-dressed and "hobble-skirted" American and English women who were present.

AMONG the many characteristics in dress which distinguish the average American woman abroad from the women of Paris and London, is our almost universal fashion of wearing jabots—especially those that are trimmed with baby Irish lace. One now almost never sees this type of neckwear worn in Europe. The vogue of the collarless gown is perhaps responsible in a measure for the passing of the jabot. The plaited turn-down collar of fine embroidered linen with a frill to match, is the fashion most in favor there. If the gown has a high, transparent collar and yoke, no jabot is needed. Although the foreign shops display great quantities of collars, jabots and frills edged with baby Irish—particularly in London—they are made up especially for the American tourist and for export to this country.

TO what perfection of style the English tailors have brought the outside coat for motoring, and for general rough wear! They have a distinctive cut which one never sees in any other country, and their wonderful Irish and Scotch tweeds, in



Pretty French frock of black zibelline with a cunningly devised double guimpe effect. Vogue pattern cut to measure, \$4

countless designs and colors—especially in those of a dull, soft, greenish tint, or in the beautiful heather brown, are the smartest things in the world. The possessor of a "Burberry" coat of this material, and made in London, is indeed lucky, for we can show nothing on this side that compares to it.

IN the inimitably smart shops of Bond Street (London) shopping bags, card cases and pocket-books—displayed for the first time during the last ten days—are made of an exquisite pale café au lait suède with mountings of gold, that for delicate beauty and distinction it would be difficult to match. The new shopping bags are much smaller than those that were in use last winter and are rather flat. The English bags described are an expensive novelty, as the leather soils easily and cannot be cleaned satisfactorily. It is well known that the English lead the world in the manufacture of articles in leather, and nowhere else can be found such variety, beauty and perfection in motor bags as are to be seen there at present. These bags are about twelve inches long, ten inches wide, and six inches deep. Made of crimson, dark blue, black, or violet leather, the inside is a marvel of compactness and convenience, the toilet articles fitting in side pockets and mounted in gold.

THE last word of the present moment in Paris hats—the average length of life of a hat in Paris is one month—is a black silk beaver hat with trimmings of great, pink velvet roses. A wonderfully becoming hat to its wearer, topping a costume of white lace trimmed with black velvet, in a big scoop shape, is trimmed with these great, pink roses, set close together about the crown, below a veritable hedge of airy black aigrettes. In front the scoop brim clasps and nearly hides the face to the ears; at the back it lifts high; its space is filled with short, curling, black feathers.

TWO years ago women at Monte Carlo carried parasols with their long sticks covered with velvet. This season the women there carry parasols all of velvet! What can be more absurd? Lined with lace, embroidery, or with silk one would suppose them inordinately heavy; yet, while disapproving of such a wholly inartistic fashion, truth compels me to admit that the velvet is fascinatingly, marvelously fine, thin and soft.



Superb long coat of sealskin, cut on the new straight and narrow lines



SMART FASHIONS for LIMITED INCOMES

Freakishly Tight Skirts No Longer Worn—New Lines for Conservative Tastes—Velveteen a Smart Fabric—Good Style Models From French Designers.

FASHIONS for autumn and early winter show that the straight line is to distinguish everything. Skirts hang from waist to hem with none of the inward curve that was so marked in spring styles. Reasonably tight skirts are smart and attractive. But one cannot be too emphatic in condemning the freakishly tight skirt; its day has waned, fortunately, for even at the height of its flourishing, it was hideously and undeniably ugly.

SKIRT LENGTHS

In length, skirts are just an inch or two off the ground, although it is rumored in Paris that we are to go back to an exaggerated shortness. It is to be hoped, however, that even if this innovation shows itself, American women will have the sense to avoid it. Almost every skirt has some sort of banding, often a wide hem turning up from the bottom, and something in the way of plaits to suggest fulness, even if it is not actually carried out.

SMART FABRICS

As to materials, there are the rough finish serges, in both heavy and fine wales, and one sees quantities of chevots and basket weaves. For semi-dress occasions, velveteen is in high favor, and nothing could be more attractive. A word of warning, however, to limited incomes on the subject of velveteen; it should not be chosen for a suit from which hard wear is demanded, as its soft and easily marked surface does not withstand constant usage.

COATS ON JAUNTY LINES

Coats reach just over the hips, and in the majority of cases are semi-fitting, but with an accentuated straightness of line that starts high on the shoulder and continues

down the back. This is accomplished by hanging the cloth from the top shoulder seam rather than from the shoulder blade as heretofore. Sleeves in coats are long and of medium size, showing practically no difference from those we saw last year. Shoulders continue flat.

Besides the smart, shapeless little jacket that is so universal, there are some excellent models either with a belt or with trimmings that indicate the waist-line, such as braid, either in straight rows or heavy ornaments. Sometimes this braid is placed below the waist-line in the back, as seen in some spring models, and this is always good. Such treatment for women of large proportions is far better than the loose fitting coat, also for those women whose style is best carried out by the conventional and trig, since the half-fitting coats, though picturesque, are not adaptable to every figure.

EVERYTHING SHOWS THE SHORT WAIST-LINE

It is needless to draw attention to the short waist-line which these box-like little coats carry out. Gowns and blouses are made without exception with shortened waist, the belt, even when broad, running straight round the figure a little above the waist-line. The shortened proportions of the coat are so deftly handled that, though they exactly suit the character of the blouse beneath, there is nothing ungainly in their proportions. Again and again we see a stitched or corded line carried across the side body of the coat, sometimes just above the waist, sometimes below. This blends in with the general lifting at the belt.

SIMPLE EFFECTS THE HEIGHT OF THE MODE

Even the most casual observer of new styles will be impressed with their great simplicity. There is an almost entire absence of embroidery and intricate trimming, save in evening or elaborate afternoon gowns. For street suits and blouses, a severity of treatment has been adopted that, besides being eminently fit, is also attractive and becoming to almost everyone. Materials are draped over the figure without tucks or plaits, except where absolutely necessary, and the result is charming, leaving natural lines unbroken and emphasizing the never failing superiority of simplicity over pretension.

MODEL FROM A SMALL TAILOR OF PARIS

Sketch No. 1 is a model that expresses all the new lines and yet is not in any way eccentric, so that one may rely upon it remaining in fashion for several seasons. This sort of reliability is a valuable asset to the woman of limited income, whose aim should be always to avoid the idiosyncrasies of any particular period. The material used for it is a blue serge. The skirt is severely simple though beautifully cut, and has, both back and front, a full length box plait. This in the front is stitched to the very hem, but in the back is left with the edge flaring, so that it gives just a bit of fulness. Such a handling as this is seen again and again. Sometimes one of the straight up and down skirts has hung over it a straight, loose, flat sash of the material, which is entirely detached from the skirt and flaps out as the wearer walks. This



Good style tailor model from a small Paris house. A Vogue pattern of this suit is \$2



In supple velveteen Jean Hallée develops this charming model. A Vogue pattern of this model in any bust measure is \$2



The lovely simple blouse that accompanies the Jean Hallée model of sketch No. 2. Pattern \$1

trick gives the idea of a departure from skin-tight skirts, and is an admirable one, since it accomplishes its purpose and yet does not destroy the straight line. The skirt at the top has a narrow belt of the material which hooks across to one side of the back, the fastening being under the left edge of the plait. The coat with its sailor collar is the height of fashion; four models out of every five showing some variation of the broad, square collar. In the back it hangs straight from the shoulders. The stitching over the hips is the new line.

JEAN HALLÉE THREE-PIECE SUIT IN VELVETEEN

The same grace which distinguishes everything from this well-known maker marks the three-piece model in sketch No. 2, the blouse to go with it appearing in the third drawing. The material is a soft black velveteen, thin in quality and beautiful in texture. The skirt is by no means over tight, the upper part having at the foot a flounce that is reasonably full. It is one of the best designs that I have seen this year. A straight piece of black chiffon is laid on just below the knees, opening a little at the left side and caught across with large corded loops of velvet. There is a lining to this skirt that comes down about halfway, acting as a foundation for the bottom flounce. The upper skirt with the chiffon hem is laid over this. At the front and also at the back there is a wide plait stitched flat, and this continues up above the waist in a shallow, broad curve that hooks against the blouse and has two velvet buttons to ornament it. A feature of the skirt, which, if desired, one may leave out, is a slight gathering at the back just below the hip line, three or four small slantwise tucks being brought in underneath the middle plait. These are becoming and out of the ordinary, but are not necessary to the style of the costume. The cuffs and collar of the coat, which are in black chiffon, have a distinctly French touch which is charming. This consists of an insert of dull green inside the hem, a bit of color that gives distinction to the whole. The soft, double-pointed revers fall almost to the waist-line in considerable fulness.

THE BLOUSE TO MATCH

The waist that belongs to this shows

clearly the Paris makers' liking for little or no decoration. The waist is made on a foundation of thin white satin, over which is laid a black satin covered in chiffon which runs up to the neck perfectly plain without a bit of lace in the collar and with only a straight finish of fine cream net at its edge. The green under the black appears at the cuff with an unlined piece of chiffon hanging over the elbow, on which there are buttons made of green wooden beads, the same crossing the bust in two points and running up to the yoke in the back. There is not a bone of any sort in the waist, so that it is particularly supple in line. It is equally attractive without a collar and possibly more fashionable, although the low-cut neck is not becoming to everyone and is undoubtedly a dangerous mode of dressing in our climate. If the blouse is to be cut without a collar, the chiffon is carried to the base of the neck and finished merely with hem stitching, leaving an unlined portion from where the satin stops. If this suit is intended for early autumn wear, it is excellent in satin finished charmeuse, which, as a matter of fact, can be worn throughout the winter under a fur coat, if one wishes keeping the jacket to use with the costume in the autumn or spring. In marine blue charmeuse the model is lovely; the band of the skirt of black chiffon, the jacket with the collar and cuffs in black with green underneath, and the blouse with black chiffon reaching up as far as the bead trimming, and blue chiffon for the top. The beads are in blue if blue material is used for the gown.

CHERUIT PROCK

The combination of two materials is in evidence in every model. Satin is combined with serge, chiffon with velvet, with cloth, and so on; dull finished surfaces being offset by something that enlivens them, or vice versa; the soft and the brilliant tints together accomplishing lovely and effective results. An example of this is shown in the fascinating little gown in the fourth drawing. The bottom part of the skirt is in a fine grain diagonal blue serge; the entire upper part of the front of a heavily ribbed satin-finished material, somewhat on the order of bedford cord. Note how the gown hangs in an unbroken line from the neck to the knees, the fulness on each side under the bust being caught in with shirrings. The buttons of the dark blue serge, rimmed in gold with loops of blue satin. At the back where the gown fastens, there are some more of these buttons placed at the right side, just above the waist. The plaited frill is of cream Valenciennes, and the



Fetching little Cheruit model of corded silk combined with serge. Pattern, in any bust measure, \$2

lower parts of the sleeves are in blue chiffon with lace frills attached by folds of the satin. The frock is a very fetching one and can be worn either under a fur coat or with a jacket of serge matching the hem of the skirt. The coat to match is of serge and has a sailor collar and deep cuffs of antique blue serge with buttons the same as those on the dress.

AFTERNOON GOWN IN SHREDDED WHEAT LADIES' CLOTH

This color is one of the new shades and takes the place of what we used to call tan or beige. It is soft and a good deal deeper than cream color, with sometimes a hint of gray in its makeup. The fifth model is carried out in it and is unique in its trimming, the shoulder pieces being of old English cretonne in tiny blue and rose figures. The lace in the point of the yoke is Venetian; the collar, sleeves and yoke of chiffon matching the color of the gown; the long cuffs of the material. The treatment of the girdle is unusual, it being folded loosely about the waist and draped up in two points over the bust. This motif of the points is repeated again in the skirt with shallow plaits below. If the collar is more becoming not quite so plain, a bit of lace may be laid inside its upper edge against the throat, for although these unadorned chiffon collars are the mode, they are sometimes too trying against the face, and in such cases should always be softened. The model is excellent for a black cloth dress, in which the cretonne may be used, or a blue and black embroidery substituted for it. Nothing is more fashionable than the combination of blue with black.

STRIPED MODEL

Fine stripes are to be seen this winter; new treatments showing combinations of tan and brown, red and black, two shades of blue, etc. The sixth model is a dainty little suit in striped goods, with a jaunty broad collar of black velvet. It was made up in gray and black fancy suiting and is an excellent choice for all-round everyday wear. The skirt has plaits at the middle of the back only, the front being a box plait stitched flat. Another excellent color is a dull shade of mustard in plain basket-weave cheviot, the collar being again in black.

TWO NEW MODELS

Sketches 7 and 8 show good and decidedly novel models. Very dark seal brown serge is used in No. 7, with a velvet collar, also of brown, edged with a serge band of the goods. The skirt has a slight fulness at the sides caught into the bottom band, and the plaits are held in until just about on a line with the top of this band; the top of the skirt is carried a bit above the waist.

The other model is in antique blue basket cloth trimmed in a darker shade of blue with touches of black, and is very smart and out of the ordinary. The collar is of dark blue velvet. The piece at the side of the front is of black braid with loops and lozenges of braid for fastening. The hat is faced in the dark blue and has uncurled plumes matching the suit. It is an afternoon costume rather than morning and will serve for weddings, teas, etc., except in cases where a specially elaborate toilet is required.

SPORTING HATS FOR EARLY AUTUMN WEAR

Some of the hat shapes in either smooth or rough finish felt with a medium size brim and trimming of the simplest kind, usually just a band of velvet ribbon around the crown with a good bow, or a cockade stuck against the left side of the front. They are as smart as possible at this season. They are splendid for various sporting months, but during the winter as well. The brims are pliable, so that they can be brought down well over the face to shade the eyes or be tied down with a veil. For while for walking in town, with a tailor suit, they can be adjusted so that their outline is more formal and perfectly correct for the city. These hats can be picked up in the millinery department of the dry-goods shops in almost all colors. White is lovely, and there are excellent shades of blue and violet. With good looking hatpins and a lace veil the effect is excellent.

SCALLOPED HANDKERCHIEFS

There is a fad in Paris for handkerchiefs with scalloped edges, and to make these oneself gives one the nicest possible kind of handwork. The edge is treated to a single scallop, which may or may not have tiny dots inside. The size of hand-



No. 8. Cloth afternoon toilette trimmed with braid. The coat is a jaunty model. Pattern, in any bust measure, for \$2

kerchiefs has considerably decreased of late, so that even handkerchiefs for general use are only a medium size; they are far prettier than the big handkerchief.

DETACHABLE GUIMPE

I advise anyone who studies economy and is obliged to practice a certain number of tricks of transformation in their wardrobe, to adopt the detachable lace guimpe, which changes a gown in a moment from V neck to high, or the other way round, and makes it therefore useful for a variety of occasions. One need not feel that this is an unworthy subterfuge, since it has been shown at some of the leading French houses in various models. For elaborate gowns in velvet or chiffon, net lace em-



No. 7. In dark brown serge this is a smart little suit for early autumn. Pattern, in any bust measure, for \$2



No. 5. Effective cloth frock combined with old English cretonne and Venetian lace. Pattern, in any bust measure, \$2

broidered in gold or silver is used for the guimpe, while for simpler materials Valenciennes lace or fine batiste embroidery combined with lace is good. Care should be taken, however, that the guimpe is correctly made, otherwise it will never be satisfactory in fit. The best way is to have it attached to a fitted waist of strong muslin that comes well down to the waist-line and is well cut and adjusted. This will hold the guimpe firmly in place and prevent it wrinkling at the neck.

INEXPENSIVE COMBINATIONS

All women of good taste prefer a simple, unpretentious embroidery to cheap lace on their underclothes, and if this embroidery can be found in a good reproduction of

French handwork, so much the better. There is a particularly practical combination of corset cover and drawers that has for its decoration a single scalloping rather heavy and excellently done, even though the work is by machine. The material is substantial but not coarse, and the cut excellent. The fulness at the waist is held in by a drawstring of tape. The drawers are cut smooth and close fitting about the hips and flare enough to have the look of a short skirt. These combinations are offered in the underwear department of one of the best shops in town for \$1.45. Even those women who can afford handsome combinations will find the model of which I speak admirable for exercising or any use that entails a strain. Their appearance is good and they will prove in every way satisfactory. A corset cover and skirt as well as corset cover and drawers can be had in this same model, the ribbon being prettily arranged to go through the scalloping at the neck.

THE NEW AUTUMN MILLINERY

IT is good news to almost every woman that the three-cornered hat of last season is to appear again, as this shape is one of the most becoming. It is modified and changed a little, of course, but in general outline it gives the same effect. Some three-cornered hats show a very fetching new treatment in the covering of the crown and upper brim in black and white striped silk. Such a hat, faced in black velvet with a black aigrette catching up the brim as it turned back against the crown, was very smart indeed. A clever woman who chances to have a shape of this kind faced in black velvet can cover the top of the hat with black and white silk and make for herself a most fetching winter hat.

Cockades are still in high favor, not only for three-cornered hats but for many plain walking shapes, and are excellent trimming for the morning hat; their stiff and trig outline being exactly the thing for the smart tailor-made.

Taffeta or louisine silk is seen in many models, especially those for the mid-season before actual winter weather sets in. A lovely French hat is covered in heliotrope taffeta put on perfectly plain over a broad, round crown and wide brim; the only trimming is a flat banding of the silk embroidered in a conventional design of self-tone soutache which is laid around the crown and manipulated into a bow so plain that it is tailored in its effect. The braiding appears again on the edge of the brim.

An absinthe-green toque in soft beaver had a turned-up brim faced in velvet of the same tone; slanting off to the left there was a fancy aigrette, also in absinthe green, held in place by a lovely jeweled ornament—a greenish turquoise matrix.

Gold and silver laces are more sumptuous than ever and make gorgeous combinations with velvets and silks of winter millinery. One very charming black velvet hat, straight and broad of brim and with a rather flat crown, has, as its only trimming, a scarf of silver lace brought around the crown and manipulated into a beautiful bow at the side. This bow, by the way, unlike most examples, does not flare upwards, but spreads out wide and close to the brim.

The earliest importations of French hats for autumn wearing are dominated by the element of distinct picturesqueness. This effect is obtained rather by the set of the trimming and the way the several parts are assembled than by any very decisive change of shape or material. Returning travelers, who have lingered in Paris to avail themselves of the latest developments in foreign fashions, have brought with them some exquisite creations, which represent the newest ideas extant in the French capital. Not always are the ultra-high crowns made by the actual height of the shape itself, but oftener is the effect devised by the clever use of wired loops, or by tall upstanding shirrings or pleatings of net or malines.

Note.—In order to make the "Smart Fashions for Limited Incomes" department of greatest practical value to the woman of restricted means, Vogue will hereafter cut the patterns of models published under this department at the special price of \$1 for a separate shirt, jacket or bodice; \$2 for a long coat, whole suit or gown. Prices for cut to measure patterns of models published elsewhere in this magazine will be found on page 102.



No. 6. For all-around wear this striped cloth suit is an excellent choice. Pattern \$2, in all bust measures



SEEN in the SHOPS

Further Variation in Motoring Costume—New Suit Models
Conservative—Gowns in Bright and Dull Combinations
Remain in Favor While Eolienne Returns with a Zest

with self-toned satin and without trimming. The little box-shaped coat has a pocket on the left and fastens with four buttons. The sleeve is plain. In the back the jacket hangs straight from the shoulder, according to the latest dictate of fashion, and with the plain circular skirt it makes an excellent suit for hard usage. Price \$34.50.

GOWN IN VELOURS PLAID

The original of the fifth sketch is a smart frock, by no means high priced, which combines two materials; one of dull lustre, the other of bright; the gown itself being in a mushroom-colored check, its trimming black satin. This combination of bright

self-tone silk. Around the hips there is a medium fullness coming from under a straight belt. The waist and undersleeve are cut in one, and handled with curved lines that cross each other halfway. Above this the patterned material is set in and continues down the upper part of the sleeve. Contrast is lent by the black satin bow that finishes the turn-down collar of gold Eolienne. Antique blue, that delightful and very popular shade, is also shown in this gown.

BANDEAUX AND BOWS

The most popular form of bandeaux this season is the Grecian band, which is made

There are all sorts of fascinating trinkets shown in jet. Following the craze for the medallion necklace, there are several examples of lovely plaques, circular in shape and charmingly designed. These hang at the bust from fine chains of jet and are most pleasing ornaments. Prices range from \$1.50 to \$4.50, according to the elaboration of the workmanship and the amount of jet involved in the design. Long jet chains are offered from \$1.50 to \$5, even the least expensive being well made and carefully cut.

Hairpins are as much in evidence as ever, their great vogue calling for any amount of ingenuity in their handling. The results are exquisite and they seem to surpass those heretofore seen. Especially fetching is cut steel used on amber, the brilliancy of the steel almost equalling that of rhinestones, and yet with a certain refinement that the brilliants lacked unless used with great discretion. A pair of hairpins of this variety in horseshoe shape encrusted with pear-shaped steel beads costs \$7.50. Smaller and simpler pins, either square or round, are \$2.50 the pair.

Very desirable also are the hairpins mounted in gold filigree. These are to be had on either light or dark shell, the gold in some instances a bright finish, in others tinted to Roman coloring. They cost \$2 each. Pins with rhinestones are shown in all shapes, square, oval or round. Square pins with slant wire tops are set with small stones in several rows close together and cost \$2.75 each. For the larger sizes \$3.25 and \$3.75 is asked.

BLACK CENTRE RHINESTONE BOW KNOT BROOCHES

The craze for these charming trinkets which originated, of course, in Paris, has been so quickly taken up here that out



No. 1. Motor suit in brownish tan polo cloth

THE autumn showing of suits affords nothing more interesting than the motor coat and skirt in polo cloth which is practical in coloring and at the same time warm and cut to suit the requirements of the sport. In sketch No. 1 is shown a model of this description in the familiar shade of brownish tan that has proved itself the best color of all for automobiling. Smartness as well as practicality has been combined to perfection, and it is one that will be adopted for skating and tobogganing as well as for its original purpose. The coat is unlined and loose, with a turn-down collar cut high at the back of the neck to keep out the dust, and fastening close against the throat at the front. The pockets are pointed at the top and button up against the coat, the cuff repeating their design. The skirt is without fullness but not tight, and made with a habit back; it buttons to the left side of the front. The same suit may be had in a reversible rough gray material with a black and white check on the inside. Price \$39.50.

A very pretty example of the motor suit is illustrated in the second drawing, an almost entirely black material, with, however, some gray in its makeup, the black and white of the under side being used for the collar and cuffs. The skirt has a hem also of the check. The coat of this is not so loose as that in the first model, being semi-fitted and distinctly jaunty.

FRENCH MODEL IN BLUE SERGE

The lines of the costume given in the third sketch will prove popular, as they are not eccentric, although they are entirely new and of the latest fashion. The material is of fine weave blue serge and trimmed with wide silk braid, which under the front revers is put on in double points held by lozenges; the cuffs show the same decoration. At the waist-line in the back there is a tab of the braid which holds in a plaited arrangement of the coat, which, being caught in this fashion, serves to outline the figure. The skirt preserves a straight line, with here and there a plait relieving it from an entirely unbroken severity and stiffness. All the way down the front there is a broad plait stitched flat, which has, not far from the hem, a crosswise tuck about an inch wide. Just below the hips, and again in the middle of the back, there are some shallow plaits. This admirable model is by one of the leading French makers. Price \$98.50.

INEXPENSIVE CONVENTIONAL SUIT

In the fourth drawing we are reproducing a medium priced coat and skirt, plain in its makeup and cut along standard lines. It is to be had in a fancy basket-weave material in either brown or blue, lined



No. 2. Semi-fitted motor suit in black, relieved with touches of black and white check

and dull materials is one of the features of new designs, nine models out of ten showing some arrangement of it. Here the entire yoke and top sleeve is in satin cut all in one piece, the cloth being brought up on it in a square yoke held in place by gold lace buttons. The collar and shallow neck-piece of cream lace are met by black satin embroidered in a delicate sun-ray design of gilt thread. A cuff of lace peeps out from an undersleeve of black chiffon, showing just a touch of gold. The girdle is of the material laid in with three cordings, and into this at the sides the material is gathered with a slight fullness. A repetition of the yoke treatment is seen in the skirt, a broad band at the bottom being cut in the same shape as the bodice and showing again the fancy button. Beside the color mentioned, this gown is procurable in gray, green and wistaria; all at \$39.50.

EOLIENNE GOWN OF UNUSUAL VALUE

This material is one that, though always lovely and useful for many occasions, has not been much seen of late, but has now reappeared with Persian borderings that make up delightfully. That in the sixth sketch is made after one of the best models and is not only graceful and smart, but very inexpensive, selling for \$24.50. Its color is gold, its finish soft in lustre, and the Persian design is introduced in only the most subdued tones. The band at the bottom of the skirt is joined to the upper part with a slight fullness by a piping of



No. 5. An unusual frock in the new bright and dull lustre combination

up in all kinds of metallic ribbons and gold and silver laces mounted on wire, so that they can be arranged as one chooses. This is by far the prettiest form of decoration for the hair in the evening, as it is so much less stiff than the majority of ornaments. A very attractive model is shown in gold gauze embroidered in a Wall of Troy pattern of turquoise nail heads. This has two pointed ends, which may be left low as a finish or pinned in out of sight. The price is \$7.50. A gold lace bandeau with a good deal of laticing in its pattern has a fine wire on both edges by which it may be bent in any shape. This has here and there a single pearl introduced in the design, and it is most effective. The same idea is carried out in gold lace studded with steel. Price \$4.95.

At the same counter where the bandeaux are found, one may have ready-made bows of black net or maline. These are made up to order in any styles desired, a medium bow costing \$3.50. For trimming black velvet hats they are both practical and inexpensive and always smart.

HAT AND HAIR PINS

There is a particularly good showing in black hatpins of the beaded variety. These are entirely made by hand and show this in the exactness and beauty of their design. Both bright and dull beads are to be had in these novelties, the shapes being varied, round bullet heads, flat disks or long olives. Prices range from \$1 to \$2.75.



No. 3. Conservative autumn suit in serge

shops boast as good a showing as any. The rhinestone setting forms what would be the edge of the ribbon, a genuine black ribbon either in moiré or velvet being used to fill in the centre. This touch of black is particularly good with white blouses or on white or cream net yokes. A big square bow with the ends hanging straight down and hinged where they join the centre knot costs \$16. A smaller bow knot with two loops filled in with the black and the ends of rhinestones only, without any ribbon, is \$10. Still smaller there is a brooch of the same design, without any ribbon at all, for \$4.50. This is inexpensive, and one can easily put in a bit of moiré. Among the prettiest of any there is a fan-shaped bow without loops and with square ends. The centre of this is quite solid, the broad ends showing a lacework of the stones over the black. It is very handsome and sells for \$24. A smaller one is \$13.75. These brooches are the very latest fad and are accepted as the height of the fashion in accessories.

FEATHERED HATS—FELTS

Although this style of ready-to-wear hat cannot be called new, it is so well liked that it is as much in demand as ever. This season the most prominent coloring is blue, which appears in a sort of speckled treatment of lighter and darker shades. Very good hats in black with crown band and quills of the blue are shown in a sort of turban shape. Prices range from \$9.75 upwards, according to the style and quality. Plain sailor shaped felt with soft crowns trimmed only with a flat velvet bow at the side are very good for wear during the coming months. These are to be had in dark blue, brown or white at \$5.95 or thereabouts. There is a model in gray with a silk ribbon around the crown and a tailored bow at \$4.75. A little off this order is a peacock-green felt hat turned up a bit at the left side and wound round with a silver ribbon. The trimming is a parrot quill showing at least a half-dozen colors. This costs \$9.75 and is a good hat with which to start the winter season.

PRINCESS COMBINATIONS

There are such good bargains in princess underwear (corset cover and petticoat) to be had at one of the leading shops. One in particular is especially pretty, in that it has as trimming ruffles embroidered in a scallop and fine dot. This on the edge of the petticoat is quite wide, while around the neck and sleeves it is narrow, with a heading added through which the ribbon is run. The fastening is at the front, and the cut excellent. If one prefer lace, the

same model is offered in it, three rows heading the corset cover and an insertion and edge in the ruffle of the skirt. Either one of these costs \$1.95.

It is remarkable how well one can do in certain domestic underwear. Some chemises have just been shown me that sell for 95 cents. A good quality nainsook is used for the body. The skirt is trimmed with lace, and the fitted back is finished with a beading running down the middle; with inverted plaits at the bottom such as are seen in the French models. The neck has two rows of lace and ribbon. Another model with a plain skirt and without the fitted back has Valenciennes lace at the neck with a row of Cluny between. Price 95 cents.

Among the low-priced nightgowns there is none so popular as that finished at the neck and sleeves with a double hem through which runs a ribbon. A charming one has the hem of embroidery in a small checker-board pattern through which the pink ribbons show. There is a short puff sleeve and the neck is round. There are other models with a flowing sleeve, lace edged, and either square or round neck, the neck having two rows of insertion and embroidery. For either of these the price is 95 cents.

CLOTHS FOR EARLY WINTER

As a relief from the popular diagonal stripes of last winter, is the newer basket weave, the threads twined in and out like the wicker work of a basket. In a tightly woven quality, this may be had for \$1.25. It is 46 inches in width and is shown in all the good suiting colors—for example, a rich tobacco brown. A looser weave, in which the basket effect is not so clearly defined, costs \$1.50 for a 48 inch width. One color in this style, a light golden brown, would make a lovely short jacket suit with long, broad revers of silk, for afternoon wear.

WEAVES OF MIXED COLORS

For \$1.50 a yard several medium weight cloths in mottled black and one color are being sold—the color consisting of navy or Delft blue, a garnet red, deep wistaria, olive green, gray or golden brown. One style, 54 inches wide, shows a decided checker board pattern, the tiny black square seemingly woven upon the lighter background. Another cloth, of a beautiful ingrain texture, has its two colors—black and a color—so closely woven together that a changeable color effect is given to the surface. Still another design is so arranged that a scarcely perceptible diagonal stripe in black and color alternating is the result.

IN THE WESTERN SHOPS

[This department is conducted for the convenience of those who live far from the Eastern cities. For addresses, as to where the articles mentioned are purchasable, apply to Vogue's Western office, 652 People's Gas Building, Chicago. A stamped and addressed envelope should accompany each inquiry.]



No. 2—The newest thing for holding the layette

THE section in a big department store devoted to the needs of King Baby, shows the beautifully made French basinettes illustrated in sketch No. 1. It is of white rattan, the cot being fitted on casters so that it rolls about easily. The especially made mattress is of the finest white hair. The sides and end of the basinette are of open wicker, through which wide satin ribbon is interlaced, this affording protection from draughts as well as being ornamental. Price \$37.50. To throw over the bed, so that flies may not venture near, is a cover of fine bridal net, lace edged and ribbon trimmed, with loops and ends at the corners for fastening. This comes in two sizes—2 yards by 2, price \$5, and 2½x2½, marked \$6.95. In the larger size is one very elaborately trimmed with ribbon and lace, at \$8.75.

For the tiny garments, is a wardrobe (sketch No. 2) consisting of four rattan baskets, size 16x16 inches and 5 inches in depth, placed one upon the other and arranged by a hidden hinge to swing free when wanted, so that all the contents are on view. The wardrobe is, of course, enameled white and has little touches of gold. The baskets are lined with a silken pad, and the top one has, in addition, all the fittings of a baby basket, covered with frills of point d'esprit. Large bows of silk in pink or pale blue matching the lining of the baskets are added for decoration. Price \$27.50. A miniature clothes hanger in white enameled wood, standing about 4 feet high, is marked \$5. The base is leaded so that it will not easily tip over.

Very fascinating are the clothes for the newcomer, the finest materials being used, and, of course, only handwork is employed. Little slips, lace edged, shirred into a tiny neckband, are marked as low as \$1.50; and where there is a trimming of featherstitching, \$1.95. Another style with hand-embroidered yoke is \$3; special designs for these yokes of small flowers are executed to order for \$4.

Pretty booties crocheted of fuzzy white wool with trimming of pink or blue cost from 95 cents up. These are carefully made with soft, shaped soles of the same work. Bibs which are no more than wisps of fine lace-edged cambric, with a thin pad underneath, are marked \$1.50, and in finest handkerchief linen exquisitely embroidered they cost \$5 and up, the price varying with the amount of work.

Another bewitching accessory is the veil made to be thrown loosely over the baby's head. It is yard square, and made of the finest cobweb net, with scroll design of lace and a lace edge. At intervals, close to the edge are set medallions of fine French embroidery. Price \$7.95. For the baby who sleeps out-of-doors there is a wrapper made of china silk lined with the same. The interlining is of cotton batting, and it is kept in place by a tufting of narrow satin ribbon tied in tiny bows all over. The only trimming is a row of featherstitching in heavy silk thread, which outlines the fronts, collars and cuffs. This is made in all colors for \$6.75.

The stork box (the name given to a gift box for the new baby) contains talcum powder, castile soap, boric powder, a bath

thermometer, safety pins and a dainty perfumed satchel, all put up in attractive packages tied with satin ribbon which is decorated with forget-me-nots. The cover of the box has a large bow of satin ribbon, and a miniature stork for decoration. Price \$4.95. Another box, price \$3.25, has a tiny comb and brush, a satin-covered coat hanger, satchel bag and satin trinket box, all resting on a rucked satin pad. The boxes are made of strong, pressed paper, white, and are decorated and fitted up in any desired color.

A maternity corset, or rather waist, is very good value indeed at \$3. It is carefully cut and the material is strong coutil. A soft invalid steel, 7 inches long, supports the front, and lower, over the abdomen, there are buttons and buttonholes, fastening what looks like a diagonal band which goes all around the corset. The bones used are light and flexible. On either side of the front is a narrow lacing running as high as the waist, and almost on the hips is another lacing which runs all the way up. It is fitted with two sets of garters.

THE NEARLY SEAMLESS GLOVES

Quite a new fashion in gloves, or rather an old fashion revived, has appeared in the shops. This is a glove made with only one short seam in the hand, and that seam runs from the front of the thumb to the space



No. 1—Dainty crib of white enameled wicker

between the first and second fingers. The absence of a seam from the little finger to the wrist on the outside of the hand makes the glove more durable, and the graceful lines of the hand are brought out to greater advantage, while the glove covers the hand smoothly and naturally. It is to be regretted that it is impossible to make this glove in any but short lengths. There are two weights—medium and light, and all standard colors are made. Price \$2. Chamois gloves retain their hold on public favor, and the best quality in yellow and white costs \$1.50. English doeskin gloves, pique sewn, are splendidly serviceable and will not shrink when washed. These are \$1.50, and at the same price can be had the imported dogskin in two weights—the heavy weight having outseams, and the lighter weight pique sewing. Extra heavy dogskin is used for motoring gloves. They are made with a deep, stiff gauntlet, and the glove is tightened on the hand by means of a small strap at the wrist. Price \$3. Gloves for little children are now made as carefully and of exactly the same materials as those for adults. The hand part is cut wide, while the fingers are short, and the immature construction of the hand has been thoughtfully considered. In a medium weight in white and tan leather these gloves are made with pique sewing to suit the ages of from two to fourteen years. Price \$1.

(Continued on page 66.)



No. 4—Untrimmed coat and skirt in basket-weave material of either blue or brown



No. 6—Inexpensive gown in dull gold-toned colienne of Persian design



EFFECTIVE EVENING GOWNS IN LOVELY COLOR CONTRASTS AND A STUNNING WRAP

MODELS BY BOB-MARIE AND PAUL POIRET

For "Fashion Descriptions" and prices of patterns see page 86



FASCINATING DINNER GOWN IN A SMART COMBINATION OF BLACK AND DELFT BLUE
AND AN ADORABLE LITTLE DANCING FROCK OF POMPADOUR AND PLAIN PINK CHIFFON



EARLY AUTUMN WALKING DRESSES FOR YOUNG GIRLS

For "Fashion Descriptions" and prices of patterns see page 86.



AFTERNOON TOILETTES AND DINNER GOWN DESIGNED BY CALLOT AND BEER
FROM WANAMAKER



THEATRE GOWNS OF SOFT CLINGING SATIN

For "Fashion Descriptions" and prices of patterns see page 86.



INFORMAL DINNER FROCKS IN THE PREVAILING MODE

For "Fashion Descriptions" and prices of patterns see page 86.



SIMPLE MID-SEASON STREET DRESSES OF CLOTH AND VELVETEEN

FROM OPPENHEIM COLLINS

For "Fashion Descriptions" see page 86.



VERY HANDSOME RECEPTION GOWNS AND A SMART CHIFFON CLOTH WRAP



THREE NEW MODELS FOR CLOTH, SERGE AND CHEVIOT

For "Fashion Descriptions" and prices of patterns see page 49



TAILOR-MADE MODELS SHOW HI LENGTH COATS
WITH A DECIDEDLY SHORTENED WAIST LINE

FRENCH MODELS FROM FRANKLIN SIMON

For "Fashion Descriptions" see page 86.



THE SEASON'S MODE IN THE DAINY FRENCH
BLOUSE AND LITTLE NECKWEAR NOVELTIES
FROM McCUTCHEON

For "Fashion Descriptions" see page 55



IN SERGE, CLOTH AND CHEVIOT, THESE LITTLE MODELS
ARE PARTICULARLY SMART FOR AUTUMN DAYS

For "Fashion Descriptions" and prices of patterns see page 86.



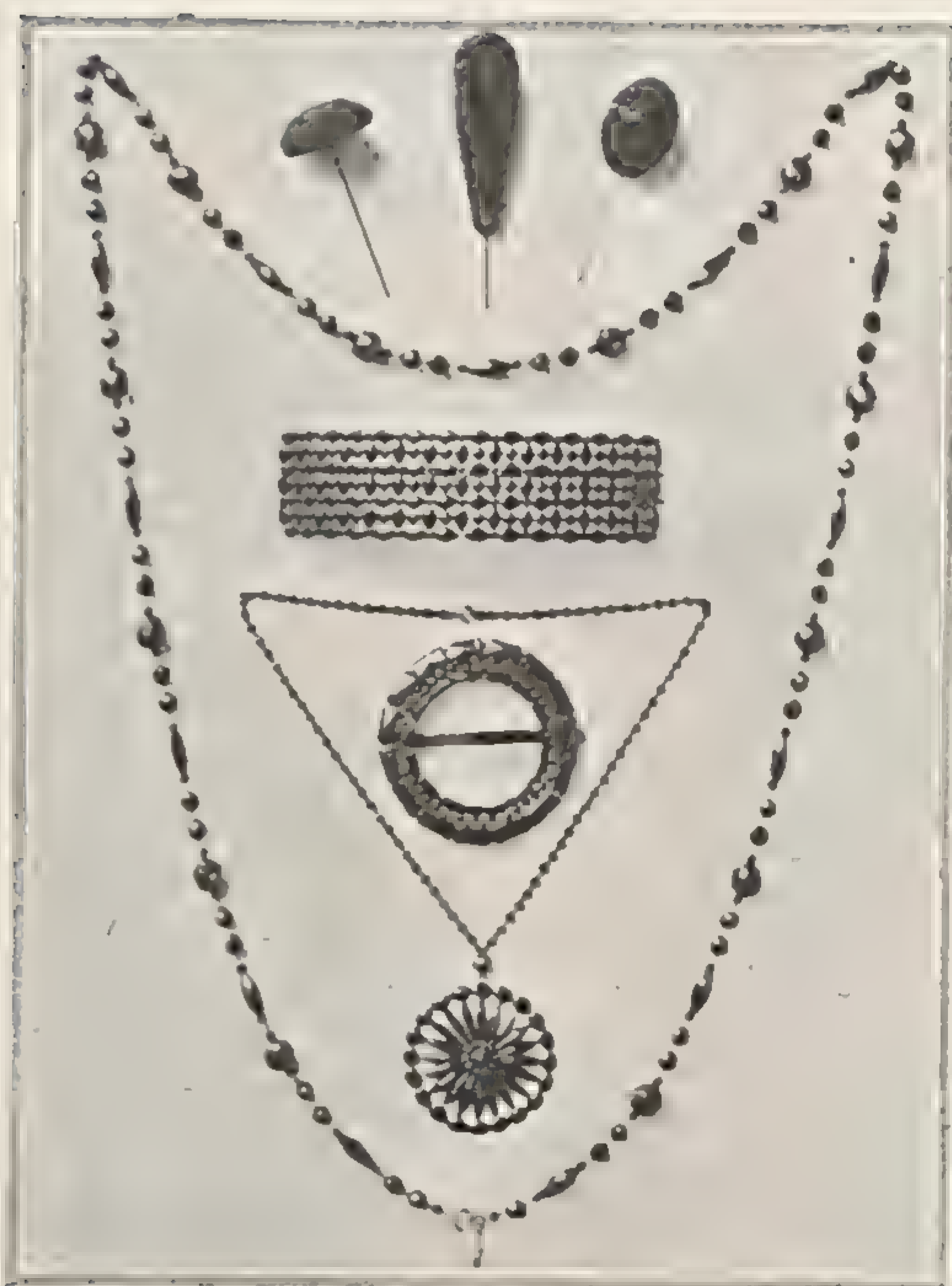
EVENING COATS ARE OF THE MOST SUMPTUOUS FABRICS AND
THE MORE ECCENTRIC THE CUT, THE SMARTER THE EFFECT

For "Fashion Descriptions" and prices of patterns see page 85



FASCINATING GOWNING FOR THE BOUDOIR
FROM LANE BRYANT

For "Fashion Descriptions" see page 86.



Cut jet ornaments are immensely effective. From McCreery



In the middle panel are two superb bags and a smart scarf from Kurzman. The other bags and belt are of the very smart new Paisley fabric. From McCreery

The LITTLE THINGS of HER AUTUMN GOWNING

Some Very Smart Accessories that Give a Note of Distinction to the Toilette

THE first shipment from Paris and London of fascinating novelties intended for autumn year is being displayed in the shops, and never have the imported accessories for dress appeared more beguiling than do these dainty articles which bear the unmistakable hallmark of the artists of the Rue de la Paix and of Bond Street.

THE COQUETTISH SCARF

The fashion for wearing scarfs which was at its height in the past winter, and which promises to continue throughout the coming season, has been much in favor during the summer months, and many charming designs are seen in these graceful and becoming wraps. Perhaps the most universally popular style is the scarf (shown in the illustration) of soft black satin lined with white silk, with ends finished in black silk tassels. This particular design was introduced in London immediately after the King's death, and has an immense vogue. However, it is the scarfs of various delicate tints and original combinations of color that one finds most fascinating at this season of the year, and as the summer in America extends really until the latter part of September, nothing is more charming with thin gowns than one of these diaphanous wraps, such as, say, the one illustrated. The material, which is of glacé chiffon, soft, supple and delightful to the touch, shades from a greenish gray to an exquisite Rose du Barry pink. The border is in the Paisley design so much worn at the present moment.

The scarf also as a wrap for autumn, is being shown at several of the leading shops, and those made of taffeta silk in pale gray-blue shades trimmed with brown marabout are particularly lovely. The handsomest of the various designs shown at the present moment, however, is the wide, heavy black satin scarf edged with black fur and with narrow flat bands of fur about five inches apart, running its entire length. These are strikingly handsome and picturesque as well as warm. A novel and very beautiful scarf intended for use with either an afternoon, theatre, or evening gown is made of an exquisite gray crêpe de chine with a raised design in small velvet flowers of a slightly darker gray. These scarfs also are seen in other pale colors, one in delicate rose tint being enchanting.

SMART VEILS

Black veils of silk in square mesh with a transparent design of roses and leaves in the deep border are new and very becoming.

New veils for motoring are very chic, and are more becoming and comfortable than the former ones of chiffon. These are seen in different colors, and are made of pure silk with charming designs in the borders. The mesh is the new "crackly" one, and they are very soft and wash perfectly.

THE FASHION IN BELTS

An unusual belt for morning wear is made of cloth covered in a Paisley design, with the dominant note in a dull red; it is trimmed with patent leather. The buckle is of gilt.

Belts are worn with almost every type of dress, and the black belt, whether of satin, patent leather, or of suède is universally seen. One of those shown in the importations is a "circular belt" of black suède with a dull gold buckle. It is cut in such a manner that it curves perfectly into the waist-line, fits closely, and is becoming to a waist of any size, as the leather is very soft and pliable. Belts made of suède make the waist look smaller than those of patent leather. For a more elaborate costume is seen one of the most beautiful belts that has yet been imported. The ground is of white silk and is covered in an Oriental design in heavy embroidery. This is done in real gold thread which does not tarnish. In the spaces between are sewed tiny gold spangles. The buckle is of gold, and the effect is most distinguished. The rage for glittering and

Oriental trimmings seems to increase rather than diminish, and one finds the newest creations ornamented with a exquisite iridescent trimming of cut-steel and dark-blue beads and jet, intermingled with gold. This trimming is called "Phoenix" passementerie, and is indescribably rich and odd in effect.

BAGS AND CARD CASES

There is a great contrast in the type of shopping bags and pocket-books in use in Paris and in London. In the former city one finds the *dernier cri* in bags to be an elaborate and picturesque affair made of cloth of silver or of gold, drawn together at the top either with gold or silver chains or cord, and sometimes with black velvet ribbon. These bags are preferred by French women to those of leather, and certainly harmonize charmingly with the quaint type of costume now in vogue. The outside of the bag is embroidered in pearls, crystal and gold beads, and also in steel, silver, and gold spangles. This type of bag, however, is designed principally for evening wear and for opera or theatre use. Equally beautiful are the ones just received from Paris, and which are intended to be worn with handsome carriage or afternoon gowns. Made of silk tapestry in dull colors, and embroidered in a design in dull steel or silver cord, with frames of oxidized silver, and hung by silver cords, they are exceedingly distinguished and uncommon. The favorite shape in almost all of the newest and most decorative bags is the oval or round.

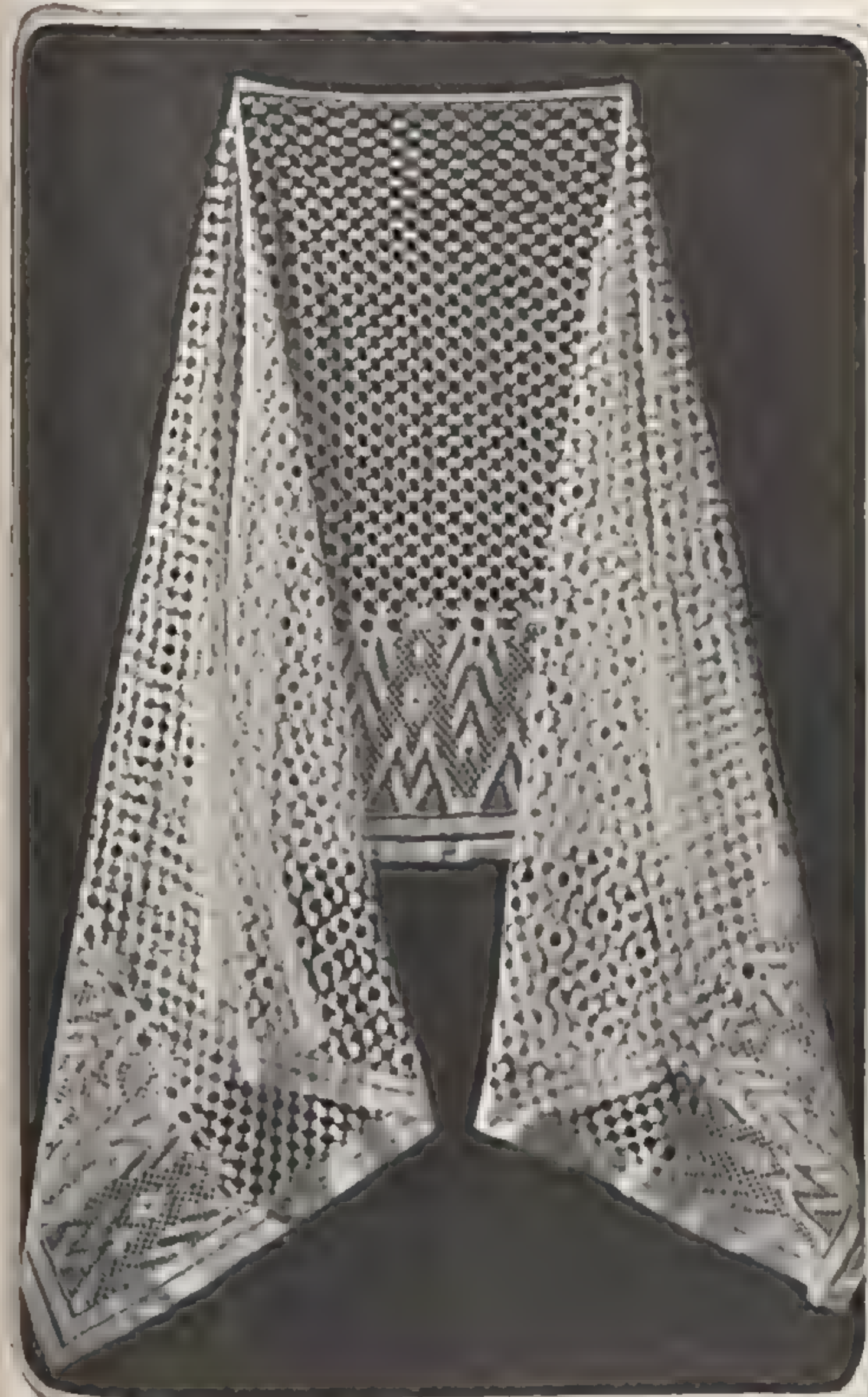
Another novelty in this fascinating accessory to the costume is seen in bags made of cloth in Persian design. Such is the rage in Paris at the moment for this material that large sums are paid for old fashioned East Indian shawls—those highly prized possessions of the grandes dames of early Victorian days. These bags are striking novelties and very chic. The shape is oval or round, medium size, and the frame is of dull-finished gilt. They are carried by cords of dark green silk which end in tassels. Card cases are also made of this material.

RUSSIAN COLLARETTE AND MUFF

According to one well-known authority of Fifth Avenue, who has just returned from Paris, the dominant note in the autumn fashions has already been struck, and with great distinctness. The note is Russian. He has carefully observed the tremendous effect on the Parisian designers of the sumptuous color and extreme richness shown in the costumes the Russian dancers wore in Paris this summer. The very becoming styles of toques and turbans he predicts, will create an immense demand for styles distinctively Russian. Thus we are to be clothed again this winter not only in garments with trimmings of gold and silver and steel, but with the added attraction of a strange and almost barbaric mixture of colors. This fashion is shown charmingly in the exclusive collar and muff set illustrated. Both are made of brocade silk Beauvais tapestry in various colors, and all over the material runs a fantastic design applied by hand and done in a dull round silver cord; at the front of the muffs drops one lovely tassel of silver bullion. The combination is curious and Oriental. The collarette is five inches wide, fastening straight about the throat, and is edged top and bottom with a narrow border of black fur. The muff is also edged with fur, and both are lined with dull gray-blue taffeta.

EFFECTIVE JET NOVELTIES

After being somewhat overshadowed during the past season or two by more flamboyant novelties, we are once more this winter promised a return to the universal popular fashion of wearing jet. This will be a revival much to the taste of many women, for nothing is more becoming in every type of coloring than really beautiful cut-jet ornaments. There is a solidity and a brilliance about the real article that can



Veils of this new "crackly" mesh are extremely smart and can be washed perfectly. From Wanamaker



Black silk veil with a lovely deep hand embroidered border of roses and leaves. From Kurzman



In the popular Paisley coloring this scarf is pretty for evening wear. From Wanamaker

not be imitated. One shop which makes a specialty of novelties in jet has just opened a most fascinating display of these ornaments from Paris. The design of the medallion hung by a slender chain has been reproduced in jet and it makes a charming effect. There are also very chic hatpins—hand-made—with oval or round heads studded with tiny cut-jet beads, stunning chains of various designs, glittering dog-collars and lovely long barrettes of jet, more than an inch wide, which are used to hold up a high coiffure of curls. The round barrette, fashioned in a conventional and effective design, is a smart novelty. Two, and even four, of these may be worn at once, when the hair is arranged with coils in a flat coiffure. These barrettes are a most excellent substitute for the large pins, and they clasp the hair securely, and will not get out of place. Side combs, and back combs

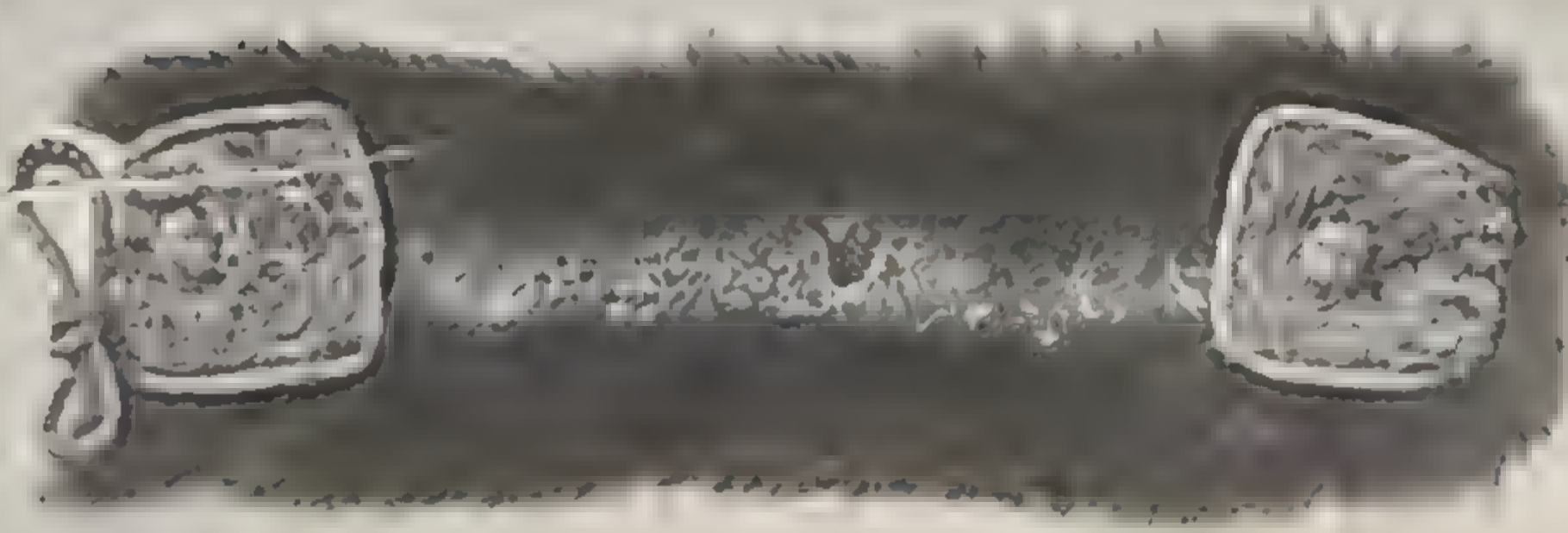
of jet are also used, and in gray or blonde hair, the glistening jet is very effective. Hair ornaments of this kind are in good taste for evening wear only.

BRACELETS AND CHAINS

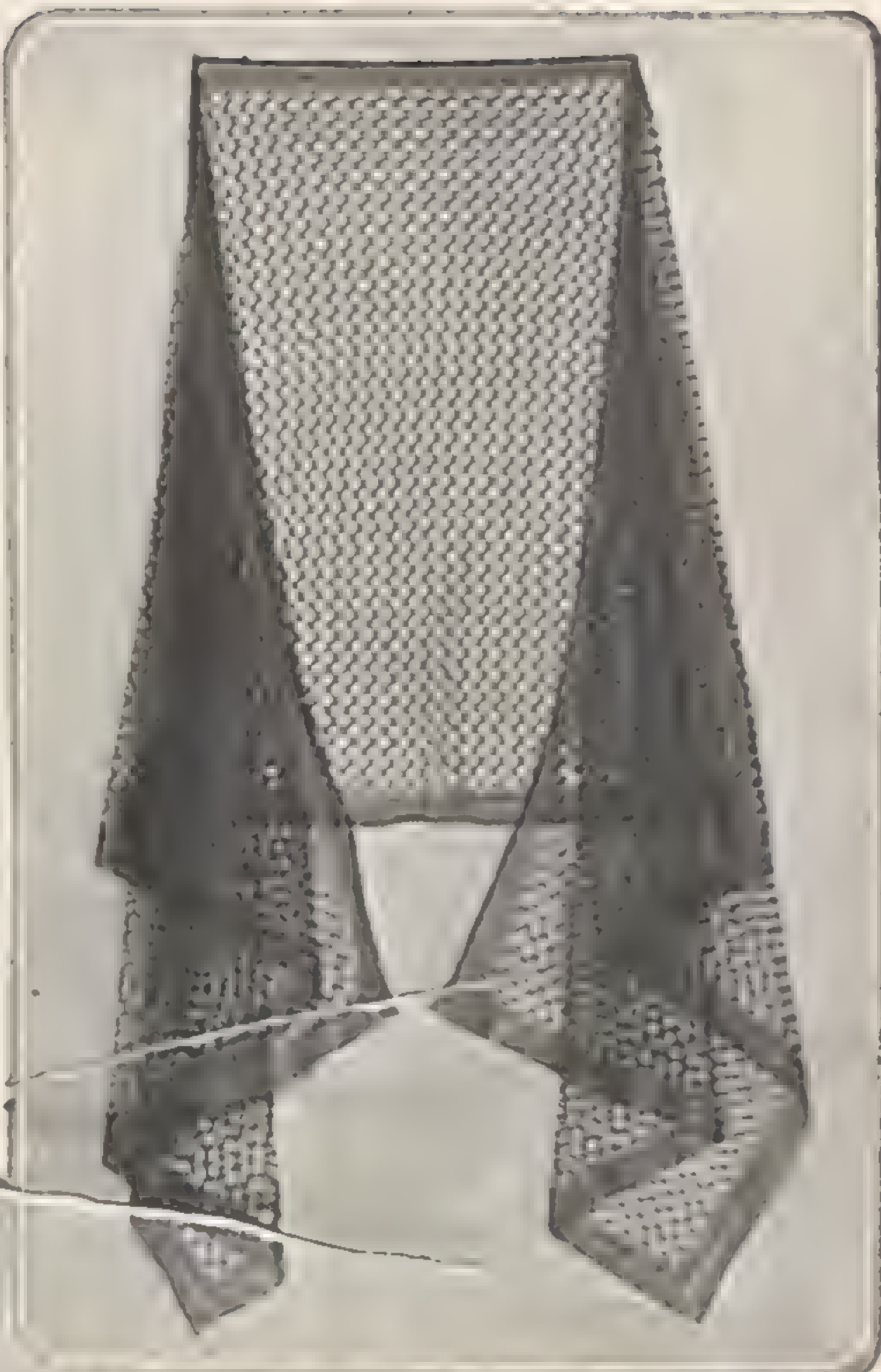
Among the charming novelties in gold ornaments is seen a flexible gold strap watch for the wrist. These watches are universally used in England, and are considered smarter for informal wear in the morning than those that are worn either with a chain or fastened to the waist by a jeweled pin. The face of the watch, and also the strap, is made of dull-finished, yellow gold. An original bracelet is of the same dull, yellow gold in a braided design.

A lovely watch chain in the same gold, flexible and soft, is a novelty, and is somewhat of a relief to the eye after seeing so many chains in linked gold, set with jewels.

HELEN VIVIAN LIGHTFOOT.



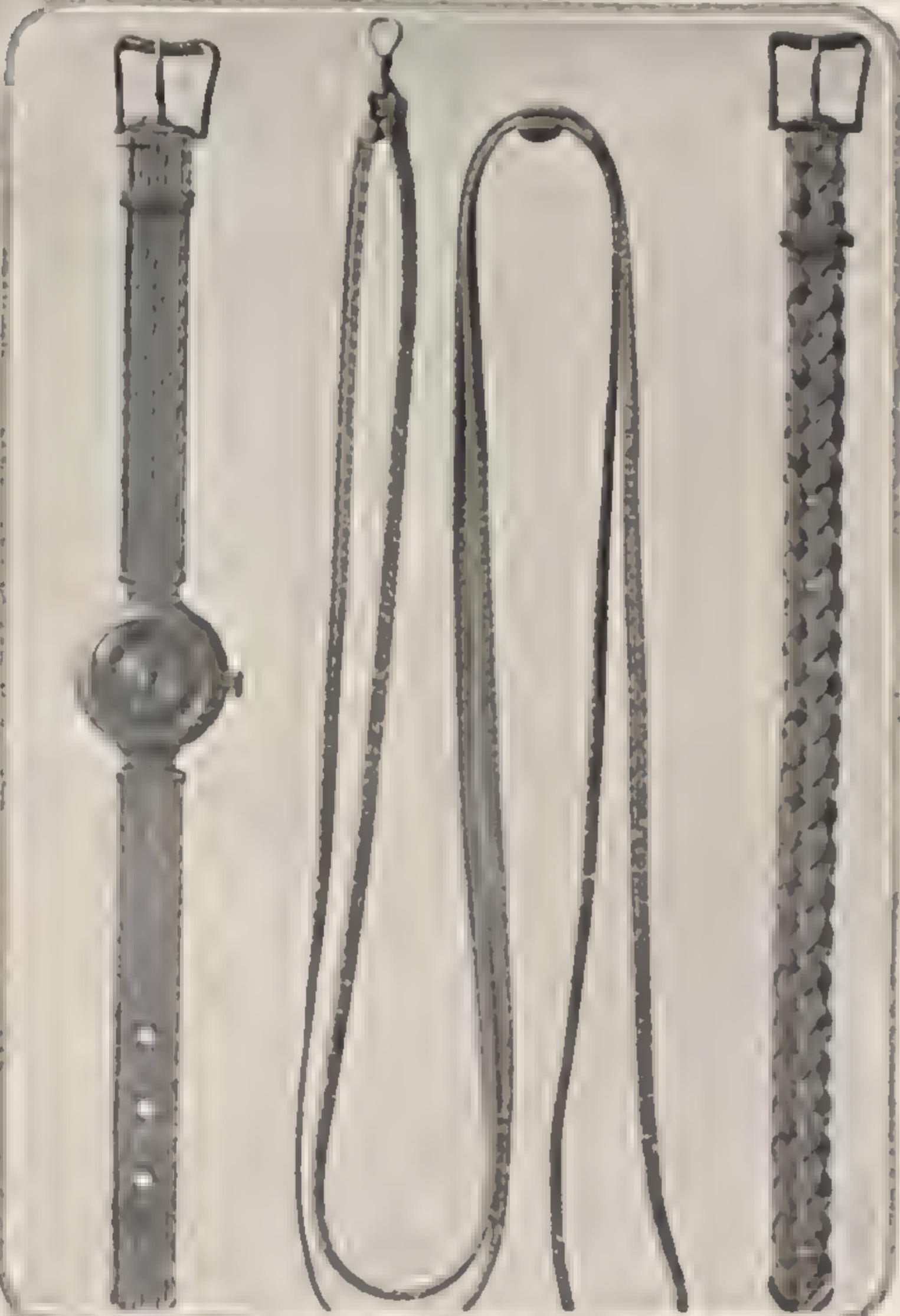
This stunning collarette and muff are distinctively Russian in style. Imported by Kurzman. The leather bags show two new shapes shown by Wanamaker



For a conservative taste this plain mesh veil with a self finish is a favorite style. From Wanamaker



Scarf of gray crêpe de chine with an exquisite raised pattern of velvet flowers. From Kurzman



Two of the newest bracelets and a smart chain. From Wanamaker



THREE SMART ALL-COVER COATS FOR THE
MID-SEASON, SKETCHED AT TROUVILLE



No. 2—Little mid-season frock of challis, suitable for kindergarten wear



No. 3—Little maid's dancing-frock of white chiffon cloth, accordion plaited



No. 4—In white Bedford cord and English embroidery this is a smart little frock

THE YOUNGER GENERATION

School Frocks for Misses and Young Girls—New Lace Stitch for Hand-made Effects on Children's Clothes—Dainty Woolen Frocks for Play and Afternoon Wear

THE one-piece, or rather more frequently, the semi-princess, frocks will continue to be worn, with a restriction of skirt slightly wider than those their elders appear in, allowing for their greater activity of movement. Serge, Sicilienne, Panama, or any of the striped or cross-barred woollens, are the materials selected. The lines are simple and the ornamentation slight, the *cochet* resulting from the stitchings, fancy braid or soutache, or perhaps the self-folds, applied to relieve the plainness. Most of these straight up-and-down school frocks are made with a contrasting guimpe, or are intended to be worn with one of lingerie; but sometimes they are finished close at the throat, the contrast being afforded by the fitted flat trimming that surrounds the collarless neck; also as a sleeve decoration, and at the skirt's lower edge.

Sicilienne in plain colors is returning to favor for these utilitarian frocks, and dark-blue or brown or black mohair with a pencil-line of white makes admirable gowns for half-grown misses; one such being included in the wardrobe of nearly every boarding-school girl, now under preparation.

The first model is developed in aregs-et-wine cachemire, and the bodice opens in double-breasted style over a box-plait that forms the panel front, which holds down the simulated tunic, and in turn is held down by the rounded ends of the belt. Self-colored velvet is stitched around the neck-opening, and the same in tucked crêpe de chine develops the guimpe and undersleeves.

FRENCH FROCKS OF DAINTY LINGERIE

Looking on at a smart dancing-class composed of most attractive boys and girls, the other afternoon—the little girls in beautiful French frocks—I caught some floating suggestions about ribbons. Well-dressed children are all garbed so much alike on such occasions that it is a pleasure to come across variations now and then. One dear little girl had her reddish-gold curls ar-

ranged most attractively with white ribbons. The hair was parted on one side and brought over to the opposite ear, where it was tied with a large bow of white satin ribbon, whence it continued over, not under, the curls, like a sagging bandeau, but close to the head, and was caught at the other ear with a large bow.

The little maiden's gown shown in the third sketch was of accordion-plaited and tucked white chiffon cloth with the square-necked, finely tucked waist put together with Cluny beading. The skirt was charming for the curtsy which the little girls

were being taught to make with simple and natural grace, and her hair-ribbon and sash were of wheat-yellow, just a shade lighter than her hair. Usually, blondes are induced to shun yellow, but this exception was charming, and made an agreeable change from the incessant pink or pale-blue or white. The only boy present was a manly little fellow in a white linen Norfolk suit, white ties and stockings, and white glacé gloves.

Apropos of French frocks, one delightful little fairy was wearing that day a dainty imported dress that was finely tucked from shoulders to waist, and showed a cross-

over arrangement of baby Irish lace bands on front and back, giving a novel bolero suggestion. Narrower insertion encircled the skirt and pointed upward at even spaces; it was very new and smart.

"ENCrusting" A LACE EDGE

Recently I have learned a new wrinkle in stitchery, which might be prettily applied to children's clothes. It is called "encrusting" a lace edge, and not only beautifies it but makes it so strong that it cannot be pulled out. It is applied only to the durable real laces, and makes Valenciennes as

firm as batiste. The *modus operandi* is this: baste the lace most carefully in every scallop; then, with a coarse needle, take a very short stitch on the outside edge of the lace, and do the same again; repeat this about one-sixteenth of an inch farther inward on the lace and just half a stitch forward, to produce a zig-zag effect, the thread going across on the upper side like a feather-stitch. The coarse needle produces almost the effect of an embroidery stiletto, and the "encrusting" gives a firm edge to the lace. The material is then cut away underneath.

FOR THE KINDERGARTNERS

Some bewitching play-frocks are being developed from

challis for the mid-season, and these are especially suitable for the kindergarten children. The one shown in the second sketch in particular was made of écru with polka-dots of dark-blue and worn with a smocked lingerie guimpe. There were box-plaits both in front and back, and the skirt's lower edge was tuck-trimmed. An invisible fastening was made on the shoulder, three buttons closing the long arm-scyce on each side. A curved band of dark-blue Persian silk finished the neck, and the hat worn with it was a cloche of dark-blue surah with bunches of ribbon roses, set around the crown.

In the fourth sketch a little afternoon dress of white Bedford cord carries out this same general scheme of the box-plait, back and front, but is worn without a guimpe. White silk broderie Anglaise bands form the square-neck trimming, the sleeve-bands and the belt, and a double row of buttons decorates the front. It is a dressy little frock.

NEW FRENCH FANCIES

Children's gowning has adapted from the fashions of the grown-ups certain touches that never before have been considered for the nursery wardrobe, yet which prove adorably quaint and fetching. For instance, a white cotton voile for a girl of five is decorated with a pattern entirely of white beads, put on by hand. Both material and trimming are new for children's use. Then again we find the most bewitching models for tots of three and four in handkerchief linen are edged around the neck and arm-holes with tiny cotton balls that dangle from a tape band.

MUSHROOM HATS REMAIN THE FAVORITES

Hats continue mushroom shaped, almost to the exclusion of everything else, and small wonder that the style is so favored, for the close, deep framing suits to perfection the contour of the baby face. Soft tones, such as rose pink, ceil blue and dove gray, are used as facings, shirred or gathered on the inside brim.



No. 1—In cachemire this is a pretty model for a school girl

SEEN on the STAGE



"The Commuters," a Genuinely Amusing Farce Comedy—Wallace Eddinger Delightful as "Bobby Burnit"—Another Unduly Long and Talky Piece by F. Anstey—An Adapted French Play Marred in Transit—Opera at Mexico's Capital



Billie Burke and her ward, Adde Cheridai, in their London house



Miss May De Sousa as Hetty Brice, the abused wife in "The Commuters"

JAMES FORBES appears to have written another play, in "The Commuters," that carries the elements necessary to popular success. Its New York premier at the Criterion Theatre did not add to the author's reputation as a dramatist, but it disclosed his ability to turn to advantage everyday situations that are amusing. After all, when any objective point is reached it must be admitted that the dramatic task is skillfully done, even though it may not be one appealing to those who cherish lofty ideals. Thus, with "The Commuters," we have a farce comedy that reflects conditions surrounding suburban life with reasonable accuracy, and as the audiences which have attended the early performances have been both numerous and approving, Mr. Forbes deserves another mark of credit.

That this latest effort of the playwright is a considerable distance behind "The Chorus Lady" in point of merit is undeniable, but it is nearly as effective as "The Traveling Salesman," and offers a bit of philosophy that married men who neglect their wives in the evening may do well to heed. Matters start at the breakfast table of the Brices, in the quiet suburb of Auburn Manor, when the master of the house appears, to find his wife preparing the morning meal in place of the servant who has not arrived. Larry is in bad humor, because of a late home-coming of the night previous, and Hetty Brice justifiably peevish on account of having been left alone.

Although the scene is not particularly novel, it is productive of a number of amusing incidents and several bright lines that make for laughter. After Larry has enlisted the services of his patient wife in locating sundry articles of wearing apparel and his mother-in-law and various men friends have dropped in on the way to the railway station, there is a concerted rush for the 7:23 train. But, at this moment of tranquility, there gathers a storm-cloud. Sammy Fletcher, friend of Larry during bachelorhood days, who has been brought home by the husband on the foregoing night, and whose presence in the house has been forgotten until it is too late to spirit him out, appears before Mrs. Brice and her maid, resulting in a veritable preliminary climax.

Although Sammy's unexpected introduction to the wife of his best friend cannot be said to place him in the best light possible, it does assist in causing amusement.

After scolding him for exerting an undue influence in keeping Mr. Brice in town at night, Hetty proceeds to install him in the spare room, with instructions to remain there until the conclusion of the women's club meeting, that is to take place at the Brice home during the afternoon.

But Fletcher finds his quarters uncomfortably warm and courts exposure by frequently stealing out upon the overhead stairway landing for a breath of air and a casual survey of the group that is listening to the address of the feminine orator of the afternoon. Released at last, Sammy accepts Mrs. Brice's invitation to remain for dinner, but is unceremoniously carted off by Larry, when the latter arrives from business, to the club and its consequent detaining influences.

It is a genuinely pathetic situation that confronts the audience when Hetty returns from her expedition among the neighbors, "borrowing" materials for the Saturday-night dinner that is usually indulged in outside. Hetty reads the note left for her

by her husband, and then marches to the domicile of her best friend, honestly indignant. Her turn comes at 2 o'clock A. M., when Larry and Sammy return from the club and their automobile ride to find Mrs. Brice, apparently, *non est*. And while the lord of the mansion worries and then storms over the absence of the wife, she is an interested listener to what is going on. As might be expected, there is a domestic explosion when Hetty makes her appearance and declines to be questioned before strangers. The smoke of the explosion, moreover, pervades the following Sabbath morning, which finds everyone about the Brice establishment out of sorts and Sammy Fletcher the recipient of beratings from the now penitent Larry. The smoothing of the family tangle comes through a series of laughable incidents that close with the rush of Sammy for the train that is to carry him from Auburn Manor to his beloved New York.

The members of the company playing "The Commuters" are not, we regret to

state, as efficient as the various rôles demand. The character of Sammy Fletcher is too frequently burlesqued by Taylor Holmes in his feeble attempts to be funny and several other parts would show to increased advantage in the hands of players more capable. Orrin Johnson, as Larry, makes this young man very human, and May De Sousa, who was Hetty, surprised many by genuinely clever acting. Miss De Sousa is a competent comedienne, and far more acceptable here than in musical comedy, where she first attracted notice. Georgie Lawrence, as Carrie, the independent Brice maid, and Amy Lesser, Maude Knowlton, Mrs. Pauline Duffield, Isabelle Fenton, Lillian Thurgate, John Cumberland, E. Y. Backus and George Soule Spencer comprised the rest of the cast.

THE DRAMATIZED "BOBBY BURNIT"

THE chief fault with the dramatic fabric of "Bobby Burnit" is improbability, and yet, despite this handicap, there is an appeal in the dramatization of George Randolph Chester's story so essentially human that it is certain to bid strongly for favor. Winchell Smith, who made the play, is a very skillful workman, yet there are many who will blame him for permitting Bobby to triumph over his enemies through a large portion of luck rather than because of the shrewdness his unfortunate business experiences are supposed to develop in him.

Possibly Mr. Chester objected to any material changes in the principal details of his story, and, possibly, Mr. Smith saw matters through the same colored glasses. At all events, as we now have it, "Bobby Burnit" is occasionally improbable at critical junctures, but, to do the play justice, entertains, for Wallace Eddinger—introduced for the first time as a star—is a young player well equipped for his profession and fortunate in a personality uncommonly engaging.

Mr. Eddinger—who was Wallie in the days of "Little Lord Fauntleroy"—has progressed steadily in his field. In "The Third Degree" he indicated not only a talent of exceptional order but showed that he has that frequently desirable attribute, intelligence. At the Republic Theatre—for several seasons known as the Belasco—the young star stepped into his new home with praiseworthy modesty and, before



John S. Robertson as the Lawyer, Chalmers; Ethel Clayton as Agnes Elliston and Wallace Eddinger as "Bobby Burnit" in the play of the same name

evening of the play's premier was over, had won new friends and strengthened old ones, by sincere, straightforward work that promises much for the young man's future. As in Mr. Chester's tales of the heedless Bobby, the play starts him upon his adventures with a comfortable fortune left by a fond father whose wish it is that his son shall take up his career as head of the John Burnit Stores, a fine old establishment. Bobby is willing enough, though he seems unable, for a time, to separate polo from business, even though it be to the financial disadvantage of the latter. Boyishly trusting, Bobby proceeds promptly to permit his control of the store to be manipulated out of his possession by the unscrupulous Silas Trimmer, and loses a good sized fortune in an electric lighting scheme through the manouevring of the town scamp, Sam Stone. During the early part of Bobby's business career it is trying to see him so easily fooled and so obstinate in plodding steadily on toward seeming financial ruin. "Biff" Bates, professor of physical culture, who has been started to success by Bobby's generosity, storms at the young man's methods, but, like the wise book-keeper of the late John Burnit, is unable to cause their betterment. Theavior of Burnit's destiny is Agnes Elliston, with whom he is in love. Bobby confesses to her that he is not only bankrupt but a failure, and directly he learns that the young woman is trustee of the larger share of the estate belonging to him, and which he cannot touch without her consent. Here matters take a change for the better, and straightway we observe Bobby taking a real grip on himself, looking at the business world after the fashion of successful men and fighting as only a resourceful American young man can fight. Plunging into the whirl of newspaperdom, Bobby contrives to place the men who have cheated him in an unfavorable light before the community and starts on the upward path, leading to the retrieving of his lost money. Advised by his clear-headed trustee, the now aroused Burnit shows no mercy to his adversaries and, to help in the excitement of events, undertakes other business deals of magnitude. But he is "after" Sam Stone, the dishonest political boss of the town, and, at the psychological moment, provokes the right-hand man of Stone to fire a pistol loaded with blank cartridges at "Biff" Bates, who drops to the floor. Then, over the apparently dead Bates, Bobby forces the man to sign an order giving him control over an immense business, and shortly the play comes to a close with virtue and love signally victorious. Thomas Findlay made the rascally Stone a clearly drawn and forceful character, while John O'Hara, as his orderly, Fred Strong and George A. Wright, in the characters of the late John Burnit's secretaries, and John Webster, as Bates, did commendable acting. Ethel Clayton succeeded moderately in the rôle of Bobby's trustee and sweetheart, and the remaining feminine character was undertaken by Ruth Stone.

"THE BRASS BOTTLE" TOO LONG DRAWN OUT

WHATEVER else Mr. F. Anstey may be able to accomplish, there is no doubt whatever of his ability to extend a play beyond the limit of reasonable length. His "Love Among the Lions," dramatized by Winchell Smith, started the current season with the distinguishing feature of an unnecessary number of acts for adequate preparation. Now comes "The Brass Bottle," in this instance Mr. Anstey did the actual play-writing himself, and, though he set no remarkable standard for brilliance or originality of idea, he managed to interest and amuse for two of the acts. Thereafter, "The Brass Bottle" is in entertaining qualities, largely because of the absence of action and superabundance of talk. To quite a number of the auditors assembled at the Lyceum Theatre the evening this play was first presented in New York there appeared much that was amusing. The scenic display—though by no means unusual—was rather out of the or-

dinary for the average present-day play, and this feature, too, seemed to carry an impression decidedly favorable. But following the novelty of seeing a genie of Arabian Nights variety blown from a receptacle of brass, in which he had been confined for thirty-six centuries, and proceeding, with him, through a series of fanciful adventures, the sameness of affairs drifted toward the wearying point.

Young Horace Ventimore was blissfully

harm than good to the man he was striving to help.

Ventimore had planned a little dinner to celebrate his engagement, and his fiancée and her father and mother were not only astonished, when they arrived, to find external appearance considerably altered but, likewise, to encounter a retinue of dusky servants and a dinner that had to be eaten with the fingers while guests and host sat cross-legged on heavy cushions.



Elsie Ferguson who is soon to appear in a play especially written for her—"A Matter of Money."

content in the love of Sylvia Futvoye until he came home from an auction sale with the huge piece of brass antiquity that puzzled the knowledge even of the young woman's father, Professor Anthony Futvoye. Almost immediately the young architect's troubles began. Struggling with hammer and chisel until he finally dislodged the metal cap from its position over the covering of the bottle, Ventimore straightway found himself in the midst of darkness that followed the explosion and looked up to behold a true-enough genie standing with folded arms awaiting his instructions.

What more natural than that the liberated one, wishing to bestow reward upon his deliverer, should inquire into the social and financial condition of Ventimore and, without loss of time, transform his modest rooms into a sumptuous hall, furnished and decorated in the manner of the Orient. After such a beginning the genie rushed on, and, in his zeal, for the remainder of his London sojourn managed to cause more

The climax comes at the conclusion of the unsavory feast, when a troupe of feminine dancers take possession of the place, shocking the staid professor and his equally precise wife. Thereafter everything goes wrong with Ventimore, through the blundering of the genie, who upsets the good work done—finding a wealthy client for the young architect—by causing a moorish palace to be erected, on the site selected for the summer home, in a single night.

To make the series of complications complete, the genie proceeds to the home of Professor Futvoye, in his search for the cover of the brass bottle, and as the result of an altercation with that irascible person, turns him into a "wall-eyed mule." But everything was straightened out at last, though for a time it seemed that Ventimore must lose his sweetheart to the caddish Spencer Pringle and, possibly, yield to the desire of the genie to marry the dancer who so shocked the guests at the architect's dinner.

Richard Bennett, as Horace Ventimore,

was not happily cast, though he seemed to please an audience evidently predisposed in his favor. After his sterling performance of John Shand, in "What Every Woman Knows," it would seem that Mr. Bennett might have been utilized to better advantage in a rôle of added stability.

Richard Stevens, as Fakrash-El-Aamash, of the Green Jinn, succeeded in imparting the needed fantastical touch and staginess to a character that was often amusing.

With Fuller Mellish, as the professor, he shared most of the honors of the play. Mrs. Thomas Whiffen made a satisfactory Mrs. Futvoye, and as Samuel Wackerbath, the rich and first client of Ventimore, Louis Massen proved wholly adequate. A young woman of comely appearance, named Irene Fenwick, struggled in vain with the character of Sylvia Futvoye, her amateurishness proving the most conspicuous element displayed. The other players did well enough what was asked of them.

"THE MARRIAGE OF A STAR"

ANOTHER morsel of evidence indicating that American adaptations of successful French plays lose value in the process was forthcoming, at the Hackett Theatre, when "The Marriage of a Star" received its first New York production. To be quite frank, this affair limped so badly that few found in it anything that was either entertaining or amusing. Beginning slowly, it never gathered headway, and when the end came, the only regret voiced was the waste of time spent in observing the dramatic demise.

In Paris, where the original work of Alexander Bisson and Georges Thurner ran for upwards of a year, there is small doubt that audiences found a work calculated to hold the interest, but this version lost all of the supposed excellencies in the alterations, which is was evidently deemed necessary to make. It is one thing to prepare lines and situations fitting to Parisian characters and quite another to turn one of the most important into a Bostonian with prim relatives hovering about in the most unlikely fashion.

"The Marriage of a Star" concerns a French actress, who is made the recipient of the affections of her prospective son-in-law, and the resultant mixture of consequences. In this case, the actress is divorced from her husband and, unable to restrain a tendency to flirt, causes the sweetheart of her daughter to transfer his unstable allegiance. But the actress was not without an appreciation of the fitness of things and she rebuked the feverish declaration of the wooer properly and (through the medium of Clara Lipman's skillful handling of the scene) effectively. Alida Cortelyou, as an American actress; Consuelo Bailey, in the rôle of the daughter, and Albert Barker, as the young man with the varying affections, were the chief players. It is a pity their opportunities were no better.

EARLY AUTUMN at the PLAY-HOUSES

"BABY Mine," the comedy in which Grace George and Frank Worthing were to have appeared, opened at Daly's Theatre a few evenings ago, in a manner promising well for the play's future. A notice of the performance will appear in the next issue of Vogue.

Sewell Collins' play, "Miss Patsy," with Gertrude Quinlan in the leading rôle, made its New York appearance at Nazimova's Thirty-ninth Street Theatre, Monday evening, August 29th. A detailed account of the performance will appear in a later issue of Vogue.

The long looked-for American premier of "Our Miss Gibbs," the successful English musical comedy, took place at the Knickerbocker Theatre on the night of August 29th. Pauline Chase and nearly the whole of the

London company took part in the presentation, which will be considered later.

Tuesday evening, August 30th, Edgar Selwyn's "The Country Boy" was given, for the first time in New York, at the Liberty Theatre. The play will be reviewed in another issue of Vogue.

"Madame Sherry," which ran for so long a time in Chicago last season, was seen by New Yorkers for the first time at the New Amsterdam Theatre, on Tuesday night, August 30th. Lina Abarbanell and Ralph Herz played the rôles they created.

"Alias Jimmy Valentine," with H. B. Warner starring, reopened at Wallack's Theatre the evening of August 22nd. The company is practically the same as appeared in the play last season and is doing excellent work.

Edmund Breese, Thais Magrane and the other principals who scored in "The Spendthrift" are again playing their former rôles in the play, which began its fall run at the Hudson Theatre a few evenings ago.

Oliver Herford has made the adaptation of the Parisian farce, "Theodore & Co.," by Armont, Nancey and Gavault. Henry W. Savage expects to produce the work shortly under the title of "Con & Co."

John Drew made his re-entry into the field of drama, at the Empire Theatre, on September 3rd, in W. Somerset Maugham's new play, "Smith." The usual exclusive first-night audience was present. Details will appear in this publication at a later date.

Jameson Lee Finney and W. J. Ferguson have been engaged to play important parts in Paul Armstrong and Wilson Mizner's new play, "In the Deep Purple," which Liebler & Company will present in a few weeks.

"The Aviator," James Montgomery's new play, was given its first production at Atlantic City recently. Edward Abeles played the principal rôle. The play will be seen in New York before the end of autumn.

Elsie Ferguson is now hard at work, preparing for her coming New York appearance, in "A Matter of Money," written with special eye to a suitable rôle for this rising young player.

"The Deserters" is the title of the new play written by Robert Peyton Carter and Anna Chapin, for Helen Ware's first starring appearance. It will be given in New York the last of this month or early in October.

John Cort, president of the National Theatre Owners' Association and prominent in the west as a theatrical manager, will direct Mrs. Leslie Carter's tour this season, as well as those of other players. Mrs. Carter will first be seen at Cleveland, October 3rd, in a new play by Rupert Hughes, "Jingo Bo," a new musical comedy adapted from the German farce "There and Back," by Leo Dittichstein, is to have a New York premier in the early autumn. The music is by the bandmaster, Arthur Pryor. Charles Klein has just completed a play for Mr. Cort, which will be presented under the name of "The Gambler."

By acquiring the Bijou Theatre Charles Frohman now controls nine playhouses in New York City. It is his intention to give the Bijou a thorough renovating and reserve it for the class of productions that require a small auditorium. The first play to be seen there this fall will be "Welcome to Our City," adapted from the German by George V. Hobart, in which Maclyn Arbuckle will appear under the management of Joseph Brooks.

Grace Van Studdiford, who will be remembered as Gracia Quive, a prima donna soprano with the Bostonians a decade ago, has signed a contract with Daniel V. Arthur to appear under his management for a term of years. The first comic opera in which she will be heard and which will be given in New York in the early winter, is to be an adaptation of a European work. Avery Hopwood will be the librettist.

M U S I C

TRULY, the American operatic impresario is coming into his own. During the recent summer the Metropolitan Opera Company management appeared in Paris with the Metropolitan organization and showed Parisians, and visitors to that city, the finest operatic performances in the world. While it is true that Giulio Gatti-Casazza is an Italian, it must not be forgotten that the Metropolitan company, as it stands today, is largely the result of the efforts of an essentially American manager—Maurice Grau.

Now another American—Max Rabinoff—

inoff and Centanini took with them their own chorus and ballet corps, and one of the former Metropolitan's stage directors, and have made the statement that a new standard of opera will be introduced before the season is completed, with the presentation of "Tosca," "La Bohème," "Cavalleria Rusticana," "I Pagliacci," "Carmen," "La Gioconda," "Aida" and one or two other works. The real truth of the matter rests in the opportunity which is offered to these managers in having been invited to open the new Teatro de la Opera Nazionale two years hence, and which will be the greatest undertaking in the history of the City of

It is tacitly understood that if the attempts of Managers Rabinoff and Centanini touch the artistic mark expected, they will be given a long-time contract to provide the opera each season at the Teatro de la Opera Nazionale, and as both the honor and financial rewards are worth striving for, we may expect to hear good accounts not only of this year's opera but of the two succeeding seasons.

Madame Nellie Melba, whose operatic star is not now shining with the same lustre as in former years, reached New York a few days ago, accompanied by her protegee, Ada Sassoli, the gifted harpist. Madame Melba was in excellent spirits and seemed but little changed in appearance from the prima donna we heard at the Metropolitan Opera House in the winter of 1908-9. In addition to her engagements to sing four times each at the Metropolitan Opera House, New York, and with the new Chicago Grand Opera Company, the Australian diva will be heard in concert in various parts of the country, and in Canada, before departing for Europe, December 17th.

Next spring Madame Melba is to give the people of her own home—Australia—a sample of opera by engaging her own company for the occasion. While it is not likely that it will comprise singers who are equal in rank to the star, herself, there is little doubt that each opera will be most creditably done, for Melba is singing host herself.

The eighth season of the Russian Symphony Orchestra, Modest Alschuler, conductor, will begin in Pittsburgh on the seventeenth of next month at the Western Pennsylvania Exposition. At the close of this engagement, October 22nd, the orchestra will prepare for the opening New York concert, November 5th, and after appearing five times at Carnegie Hall, proceeds on its second trans-continental tour.

All of the principal cities of the east, south, far-west and middle-west will be visited between early March and the middle of June, 1911, when music lovers are already familiar with the excellent work of this splendid body of players. Director Alschuler has labored unceasingly, and so have his men, in the direction of bettering symphony orchestra conditions, to say nothing of presenting with a truly national spirit, Russian music that has never before been heard here.

It now appears that, in spite of the decision of the New Theatre directors that no further performances of opera shall take place there, Mascagni's newest work, "Ysobel," is to have its American premier in the classic playhouse. To further add to the distinction of the occasion, the maestro himself is to be present to superintend the rehearsals and direct the production. Inasmuch as Giacomo Puccini is to be in New York at practically the same time, there promises to be considerable rivalry between these representative Italian composers.

Mascagni is now in Rome, finishing the instrumentation of "Ysobel," and in a recent interview declared that because of the tendency of American audiences to leave operatic performances shortly after eleven-thirty P. M., he felt it necessary to shorten his work, so that it may be finished before that hour. There are but two principal rôles, the soprano and tenor, all the rest being of secondary importance. Bessie Abbot, who will be remembered as having sung at the Metropolitan Opera House, is the chief singer. When she was last heard in New York, two years ago, she did not display capacities of exceptional order: what she will do this fall, in the Mascagni opera, remains to be determined.

A great deal of concern is being manifested in the future of Gustav Mahler in this country, following a report that the head of the Vienna Opera intends retiring from the directorship of the New York Philharmonic Symphony Orchestra at the completion of the coming season. Mr. Mahler is a great musician, a great conductor, and possessed of a personality not to be denied.



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The Russian dancers, Anna Pavlova and Michael Mordkin, in a dance which they are soon to present at the Metropolitan Opera House

and G. P. Centanini, secretary of the Metropolitan Opera Company, have joined hands in giving the Mexicans opera of first rank. It is the first time that an American aggregation of singers worthy of high rank has visited the country beyond our southern border, and there is good reason to believe that it will distinguish itself in the City of Mexico, where a season of six weeks began last week.

Riccardo Martin, Pasquale Amato, Jane Noria, M. de Seguro, Rita Fornia, Rosa Olitzka and half a dozen other such singers are members of the organization that is now bidding for Mexican favor. Messrs. Rab-

Mexico—or of any other Mexican city.

This opera house—which is to be the national home of opera and drama—has been in course of construction for the last ten years. It is rapidly nearing completion at a cost of fifteen million dollars, and will be, it is stated, one of the finest structures of its kind in existence. Tiffany & Co., of New York, is now at work on the asbestos curtain and will receive \$75,000 for it upon delivery. Distinguished sculptors and scenic and mural painters have been engaged by the Government of Mexico, which is sparing no effort in the erection of this opera house.

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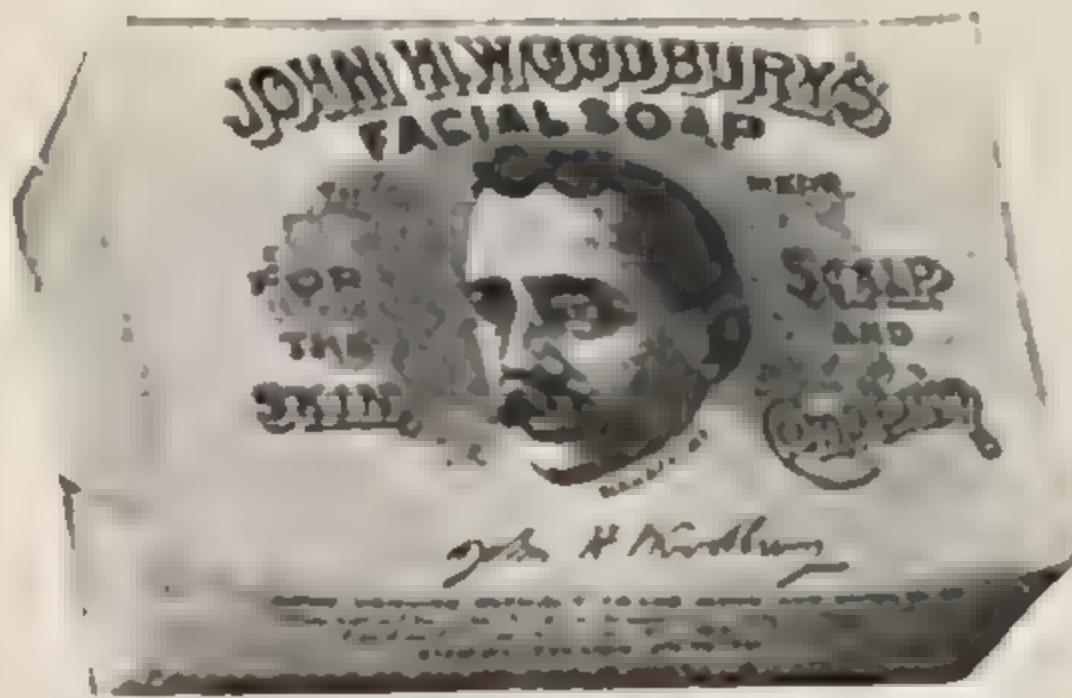


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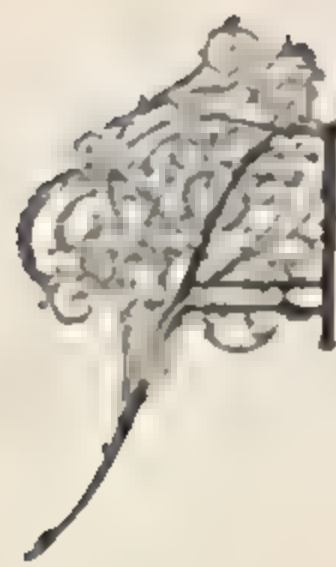
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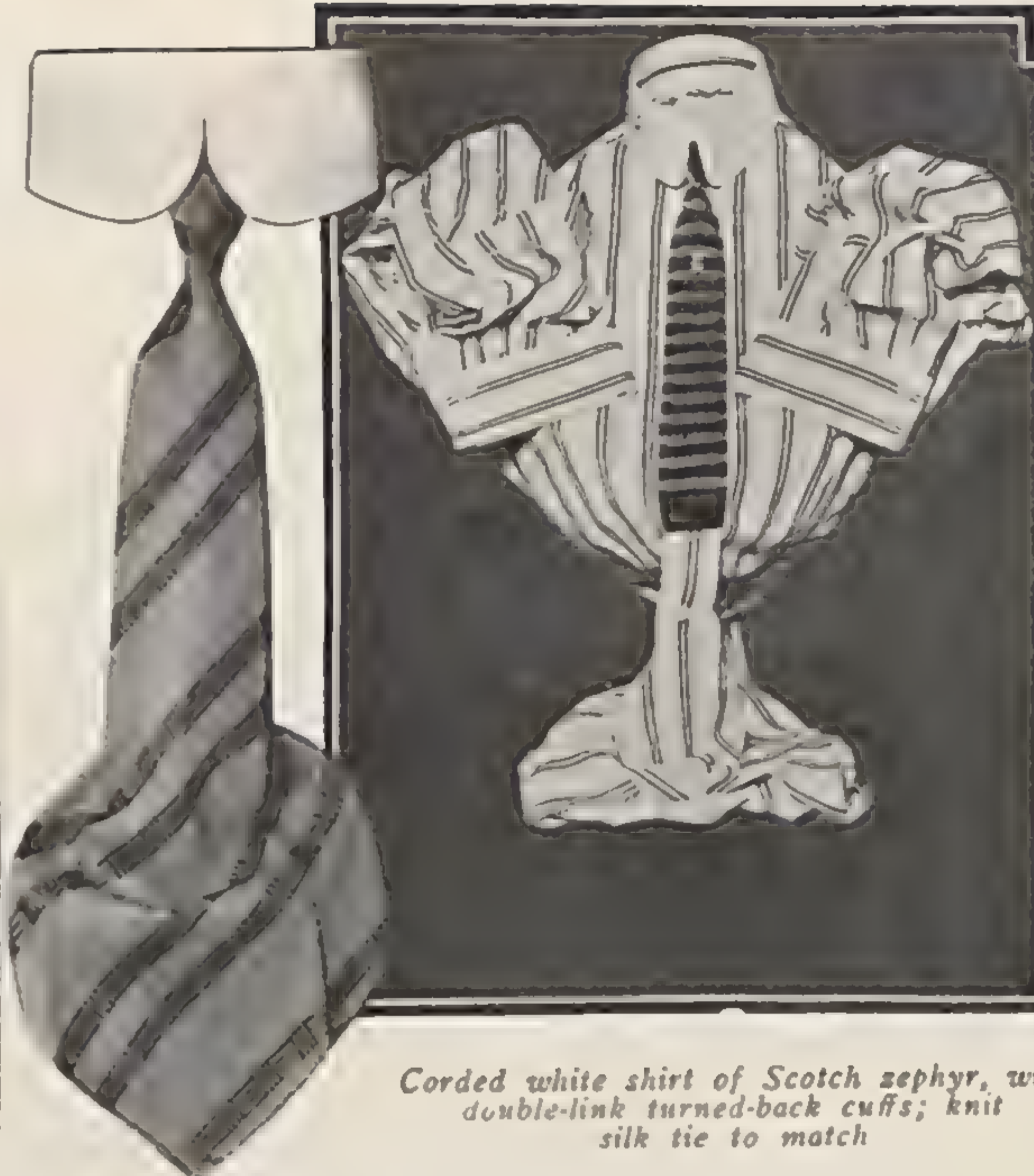
Our unique mail order system enables us to give you perfect satisfaction when ordering from a distance.

Write for particulars.

WM. McCLENAHAN
& COMPANY

Established 1861

252 Fifth Avenue, New York.



Basket weave silk tie, with broken rib stripe in black and gray

Corded white shirt of Scotch zephyr, with double-link turned-back cuffs; knit silk tie to match



Black corded silk waistcoat for informal evening dress, pique shirt, and tie of mixed black and white silk

Heavy weight fine silk tie of brown and black leaf pattern

The WELL-DRESSED MAN

ALTHOUGH we are apt to credit it with doing

so, the apparel that fashion has worn out during the past half-dozen years is practically nil. With each season there comes a little variation in detail of cut and finish that serves to give some slight impression of novelty, but the broad forms or general styles seem to be fixed beyond the possibility of change, and even in the matter of weaves and shades of material the limit has all but been reached.

Running over the list of the ordinary, by which I mean the usual everyday attire of this autumn, as one sees it in the shop windows or on the man in the street, wherein does one find anything that can truthfully be described as new, and through all the forms of types of dress for every occasion of social life, or otherwise, in what has their custom or etiquette varied? We have the silk hat, which, by the way, is not nearly so generally worn throughout the day in this country as in England, showing so little variation in line from the shapes of last year that no one but an expert could distinguish between them, and as for the opera, not only does its style remain the same, but its use is becoming more and more closely restricted to wear to places of public entertainment. In other words, it is only to be advised over the silk because of its practical advantages in the theatre or crowded hall, in no way because of its distinctive fashion. And these two form the sum total of hats for full evening dress—the black alpine, and that awful example of gros-grained black silk, known, I believe, as the "Tuxedo derby," being quite beyond the pale of good form, even for wear with so informal a costume as the dinner coat suit, with which the correct hat is the black derby of usual style and shape. There is a bit more variation in this, perhaps, some of the models being a trifle lower in the crown and more curling in brim, but the leading hatters stick very close to the standard, conservative designs, and as usual at this season make little display of the gray or tan shades of felt.

SACK AND MORNING COATS

No longer, at least among the good tailors, is there the attempt at novelty, for novelty's sake, that was more or less marked in the sack coats of several years ago, when there were as many odd designs of turned-back cuffs and pocket finishes as the imagination could conceive, and even in general cut one finds

The Autumn Fashions in General—A Few Words on Sack Suits and Morning Coats, Leaving Details for Later Consideration

less exaggeration and striving for special effect. It is a year of conservatism, with medium as the best style as regards length and fulness of back, and simplicity as regards finish. Perhaps it may still be said that the tendency is towards shortness rather than length, and in time we shall doubtless see again the wide shoulders and flare below the waist, but just now the natural—indeed, if anything, the rather sloping—shoulder, and fairly straight-hanging garment, is the most correct model. I had thought that the return to the shorter and smaller lapel would have been more noticeable this season, and it is reasonably sure to come with lessened length, but as yet, while varying somewhat in degree, collars and lapels are moderately long and wide, with a natural roll rather than a creased flatness, and the front may be straight in

cut or somewhat rounded at the corners, as one prefers. And again, as further evidence of how little change the season has brought about, the buttons in front and from one to three on the sleeves, is the general fashion, with the pockets, except the breast pocket, set straight and covered with simple flaps. The sleeves are narrow, or at least of medium fulness, and there may be a vent or not in the back, as one likes, though side vents are less common than formerly. The matter of materials may be deferred until the next number of Vogue, when the subject of fabrics will be exhaustively discussed; but to complete the description of this season's sack suit—and, be it well understood, I am now speaking of the general fashion—the waistcoat of single-breasted design, cut medium low at the neck, with out lapels and with slight points at bottom, is the prevailing style, while in cut and width of trousers, which may be made to turn up at bottoms or not, as taste dictates, there is no change whatever.

Although not entirely to the conclusion of the frock, the morning coat of black or dark gray is surely be as much in vogue as this winter for semi-formal and formal afternoon dress. Indeed, it deserves more consideration than can be given it here, for there is some little variation in its design of cut and finish, but generally speaking it will be generously full in the skirts, which should be fully rounded rather than sharply cut away, and will follow the line of the sack in respect to shoulders and lapels. At present there is no indication that braid will not be much used as in years past, while its popularity may somewhat affect its exclusive smartness, because it is more distinctive. One rather inclined to advise it. On a formal coat there should be no pockets, and the buttons should be silk covered, but as a more decorative street garment, when of gray flannel and especially when having trousers to match, it may approach nearly the style of the English morning coat of mixed material, although less generally in vogue than it was several years ago. While still a standard fashion, the white waistcoat slip, or the waistcoat, may be worn, as well as gray spats and more formal shoes of suede or gray deerskin, but the hat must be the silk (that is, say when the coat is of formal character) the collar may be of the turn-over kind, and the necktie be a narrow four-in-hand.



Silk braided gray worsted waistcoat with pearl buttons

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Complete Outfitters For Boys and Girls

Everything the Boy wants for the opening of school

We make a speciality of providing complete school outfits at lowest prices for boys going to boarding school.

Novelties in Girls' Coats and Tailored Dresses

"Anniped" Shoes for young men, boys and girls. Shoes for every occasion.

"Anniped" Shoes outwear two pairs of any other make

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"READ'S FABRICS"

(The Stamp on Selvedge)

A notably fine line of

All Worsted Dress Goods

Comprising over one hundred weaves, produced by the same mill as

"Lansdowne"

which is perforated

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Every three yards on the selvedge

FOR SALE AT ALL GOOD STORES

Finest Quality Furs

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SUMMER PRICES

Buy furs now, and get advance-season discounts. Our location, for over half a century, at Saint Paul, the gateway to the great American Fur country, and one of the largest fur markets in the world, enables us to buy raw skins direct from the trappers. These selected skins are made up in our own clean, airy workrooms. Our designers are the best; our styles the latest. Furs are sent on approval to responsible persons. Fit and satisfaction guaranteed or money refunded.

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15% DISCOUNT Off
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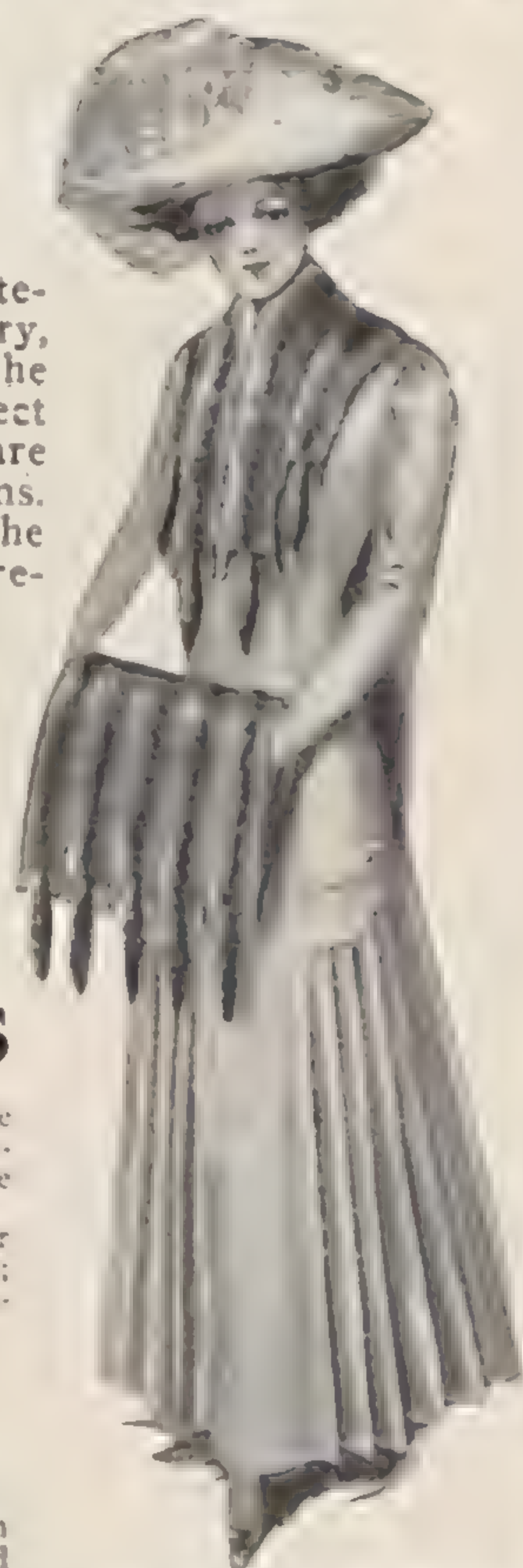
Hundreds of styles of Fur Garments, Neckwear and Muffs; photographs, in colors, of actual furs; how to take home measurements; valuable information about all furs, etc., given in our

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Write today; take advantage of advance-season discounts; and get your furs in time for first cold days. We refer to any bank or business house in Saint Paul or Minneapolis.

E. ALBRECHT & SON *Established 1855*

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Model 189 and Country Muff. (Reduced from catalog illustration). Made in Mink and other Furs



Why "F-I-T" spells "Economy"

A glove that is too tight in some places and too loose in others will wear out much faster than a well fitting glove.

Durability, as well as style and comfort, depends on the fit.

FOWNES GLOVES

have a world wide reputation as gloves that *fit*. The skin is stretched, cut and stitched so that each glove gently clings to the hand, without unduly binding it.

Generation after generation of expert glove makers have carried on the Fownes reputation—for 133 years. To-day Fownes Gloves are sold in almost every civilized nation.

They are sold under their *own name*, which is stamped on the inside:—a name worth looking for.

"It's a Fownes—
that's all you need
to know about a
glove."



FOOTWEAR—GOOD STYLE NOVELTIES

CORRECTNESS in footwear allows for so little change from one season to another that there is, as a rule, little to record, conventional and standard materials and cut holding their own despite efforts to introduce at times odd or freakish innovations. But



Smart patent leather slipper worn with handsome lace inset silk stockings

every now and then some good new model so appeals to the general sense of beauty and utility, that it is forthwith adopted and becomes an established fashion. There is at least one shoe shown this season that belongs in this category, a high black satin boot which is designed to be worn in place of a low satin slipper for the theatre or opera. Its practicality at once recommends it to those who have suffered again and again the consequences of waiting for carriage or motor in drafty entrances. It saves the trouble of putting on and taking off opera boots, which is always an annoyance. It may also be used for a carriage shoe for the afternoon, and with elaborate calling gowns its appearance is excellent. The Louis, Quinze heel is graceful but not exaggerated, and it promises to be one of the smartest of boots. The great-vogue of satin in footwear is evidenced by a patent leather high shoe with satin top. This also is exceedingly popular.

NEW SLIPPERS

A new style of trimming for white kid slippers is the introduction of black ribbon as shown on the model in the illustration. This slipper is excellent for semi-dress occasions, for receptions, bridge parties, etc. It may be had in all black and in any combination of color to match the gown. The buckles are sterling silver bow-knots in a ribbon effect. The stockings are openwork surrounded by a slender embroidered vine.

The conventional patent leather slipper of the moment is reproduced with a new and stunning buckle of silver and rhinestones, a line of laurel-leaf engraving inside a row of brilliants. The large tongue is a feature. The stockings shown are in black silk, embroidered and inset with exquisite lace butterflies.

THIS SEASON WOMEN WILL BE SHOD IN VELVET

Velvet pumps are to be much worn in the street and are adopted by those women



A bit of colored ribbon run through silver buckles is a novel touch

who keep to low shoes even in the coldest weather. They cannot be said to have taken the place of suède, but are worn interchangeably with shoes of that material. Their ornamentation is usually the "college bow"—a flat, perky little affair of velvet with a satin knot. The black silk stocking has hand-embroidered polka-dots. The velvet slipper reproduced has a new buckle of engraved silver with a centre of purple velvet. This touch of color is excellent, and gives a splendid opportunity for matching one's costume. Purple is by far the most popular and effective color that can be used for such a purpose. If the costume is all black, and a bunch of violets worn at the bodice, this added note of color will not only lend prominence to the dainty evening footwear, but gives a note of distinction to the entire costume. If gardenias are worn, green velvet or white may be easily substituted for the purple, and if pink or red roses are selected, velvet of the same tone can be used with good result. Embroidery and openwork are combined in the stockings. The shoes illustrated on this page are from Frank Bros.; the stockings from Lord & Taylor.

GOOD STORM BOOT

General styles continue about the same. Black Russia has as a rule superseded calfskin for walking boots, as the latter is too heavy and tiring on the foot for ordinary use. There is an excellent storm boot designed especially for those women who live in the suburbs and need something very substantial during the bad winter months. It is a boot that is splendid for motoring as well as walking, being made of oiled leather in either black or tan, and entirely



The high, black satin boot. A smart and practical innovation

waterproof, so that it quite does away with the necessity of rubbers or arctics, except in the most severe weather.

FOREIGN FASHIONS IN HOSIERY AND SHOES

One is struck by the difference in the style of silk stockings displayed in New York, Paris and London. As a rule, American women wear during the day stockings of plain black silk without clocks or embroidery of any kind. In Paris one finds, however, a fancy for colored silk stockings in dark tints and with single clocks of a darker color. There are also seen there very fine, closely woven black lisle thread stockings embroidered with clocks of three, in different colors—crimson, violet, green, white, natter blue, etc.—which are very chic for morning wear. In London one finds a greater variety of design in stockings than in either of the other two cities. English women have a decided fancy for stockings in different designs; thus one finds silk stockings woven of two colors, also of shaded silk, and those of the drop-stitch variety. There is also an endless choice of designs in lisle thread ornamented with small pin dots of embroidery in different colors, hair lines in colors, tiny checks, wider stripes, etc.

Shoes and slippers in Europe are always articles that amaze as well as amuse the American woman accustomed to the perfection of cut, fit, finish and style of the shoes made in her own country. It is interesting to notice the increasing vogue of the American shoe in London. Many of

the smartest women there now buy American shoes and slippers exclusively, and the English branches of our well-known firms which have shops scattered all over London and Paris do a thriving business. Certainly Americans have nothing to learn on that score from the rest of the world!



Black velvet pumps are much worn this autumn

EQUIPMENT for FOREIGN TRAVEL

(Continued from page 31.)

are perhaps the best. Once you have run the gamut of foreign Customs inspections you will realize that the ordinary methods of packing your trunk are altogether inadequate, and that something different is imperative. To simplify matters, and have your luggage present a really smart appearance when opened, you should provide as many large hemstitched squares of fine white India silk as you have gowns and dress blouses in your trunk, and each square should be handsomely embroidered with your monogram done within a hair-line circle. For each pair of shoes there should also be provided a separate bag with the monogram. You can, in fact, scarcely have too many of these, as there should be one for handkerchiefs and veils, another for brush and comb, and still another smaller one for tooth and nail brushes. On no account should you omit a wide sheet of this fine India silk to throw over your evening gowns, when laying them aside upon a late return from the opera, or some social function.

The traveling clock should be of the latest design of flatness and covered in leather to match the round leather box containing salts, ammonia and toilet water. Quite the newest thing in stationery outfits for the voyage are writing baskets, in soft tan and dark colors, lined and topped with padded leather, which cost from \$18 to \$25. For the whisk broom, and kindred small belongings, a strip of the white India silk should be arranged with straps, pockets and a snap fastener, or should linen hemstitched squares and bags be preferred to those of India silk, they should be either of white or natural color.



This new effect of trimming slippers with ribbon is very flattering to the foot



96 b



1104 a



1122 a

*P*HIPPS HATS for Fall are distinguished by the variety of their shapes and the striking originality of their trimmings. Each model is distinctive and individual in appearance, while the Phipps trade-mark is absolute guarantee of long and satisfactory service.

Phipps Hats are on sale at the better milliners and millinery departments everywhere. If you cannot be supplied write to us direct.



1107 a



72 a

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Drink Dole's Pure Hawaiian Pineapple Juice



A new Juice

The latest and best fruit juice. "Wholesome?"—Ask physicians. "Delightful?"—Try it and see. Drink as much as you please—you'll enjoy every drop. Serve it chilled. It is pressed from ripe Hawaiian Pineapples and is refined and bottled in Honolulu.

The new Juice

The Drink Delightful!

It's Pure—nothing whatever has been added. Drink it pure. **It's Hawaiian**—grown and bottled in a tropical Paradise—and tastes it.

It's Pineapple—the most healthful and refreshing of all juicy fruits.

IT IS The Juice

Drink it at breakfast in the place of a fruit course. Drink it with Salted Crackers or snappy sandwiches for lunch. Drink it before dinner instead of a cocktail.

When grocers and druggists haven't Dole's Pure Hawaiian Pineapple Juice, write us for booklet

James Dole
BE SURE THIS NAME IN
RED IS ON THE LABEL

HAWAIIAN PINEAPPLE PRODUCTS CO., LTD.
112 Market Street, San Francisco, Cal.

IN THE WESTERN SHOPS

(Continued from page 47.)

MODERNIZING OLD JEWELRY

A small shop with a great reputation has recently opened a department devoted to the making over of old jewelry. Old earrings, bangles, thimbles, spectacle frames, watch cases which have been tucked away for years, are sent there and reappear in modern, attractive form. The stones, if any, are removed and the metal melted into a new form, so that the sentiment is not lost. A list of one's old jewelry is sent to the firm, which will forward all information regarding its conversion into more desirable form, in addition to designs from which choice can be made. The designs are all original and no two are alike.

FOR CORRESPONDENCE

Hand-made Italian notepaper has a delightful surface, and its appearance with slightly roughened edges is very attractive. It comes in two weights and in several very delicate shades—cream, putty, the faintest blue, and, of course, white. The price is 70 cents a quire (including envelopes) for the large, and 60 cents for the small size, and there is another kind with envelopes lined in darker color, at 75 cents a quire. In the same paper there are double correspondence cards in a small size. These cost \$1.15 for a box of 50, with envelopes. At the same shop are some very dainty little partner cards for men dinner party guests at 60 cents a dozen. They are white with a delicate ornamentation of gold.

A PARISIAN SHOP IN THE WEST

It is a far cry from Paris to America, but the distance is wonderfully lessened when one suddenly runs across a little shop on a side street which, though to the casual observer American, bears all the ear-marks of the Rue de Rivoli. Hatpins, brooches, pendants, neck-chains, the designs of the best known Parisian artists, are found here in profusion, silver and brilliants taking the place of diamonds and platinum, but the daintiness and charm of the original model being retained in the copy. Here is found: First, a pendant which is a round, flat disc, about as large as half a dollar. It is made of silver, in an openwork pattern of bow knots and sprays, the pattern being traced in tiny rhinestones, with a few emeralds and topazes. In the center of the disc is a larger stone which, being suspended, dangles with each movement of the wearer. The pendant is worn on a chain, so fine as to be almost invisible, and only a sparkle of jewels appears among the laces where it is worn. Price \$18. Second, A vanity case with fine chain by which it is hung on one's wrist or bangle, is made in silver gilt. It is just large enough to hold the papier poudré which comes in little booklets, and inside is a very good mirror. Price \$8.50. Another conceit in silver gilt, for hanging on one's bangle, is a little case for the lip salve, which is so very useful to women who spend much time out of doors in cold or windy weather. Price \$3.50.

HATS

A traveling hat—which also fits in well for morning wear—for the young girl is made entirely of black satin faced with Alice blue. It is stitched in close rows on an inter-lining, which is enough to hold it in shape without a frame underneath. The shape is mushroom, and the brim can be rolled carelessly back to suit any face. For trimming, there is a twisted band of the blue satin around the crown, ending on the right side in a rosette of the same mixed with Chantilly lace. Price, \$7.50.

The popularity of the sailor hat is undiminished, and each year it appears with some little change in size of crown or line of brim. In coarse straw, with a medium straight brim and rather low crown, it is always in demand for riding or walking. Price, \$2. In patent leather, with a slightly drooping rim all around, the price is \$3. The tricorner shape, which is also a good one for riding, costs in rough straw \$2.75.

BRASS BUTTONS

Plain brass buttons, very smart and shiny, are always dear to the school girl's heart, and are very smart if used with the right color. They are to be had at 35

cents; these prices all refer to a card of twelve.

CORSETS AND SWEATERS

Special care has been exercised in the popular cut of a corset designed for a figure not yet fully developed and which marks the line between the child's "waist" and the corset proper. It is of medium length with long steels in the back. On the side and in front it has short, very flexible bones, so that it supports without compression, and the figure is moulded imperceptibly. The material is a very good quality of strong batiste. Price, \$1.50. For riding, there is a corset of strong figured batiste in which the necessary elasticity is supplied by many bias gores. The bust is low, and the short bones very pliable. Val lace and ribbon make a pretty finish at the top. Price, \$3.

A very important part of the school girl's wardrobe is the sweater, and many new models are appearing already for autumn wear. Much more attention than was formerly bestowed on the cut of this convenient garment is now given to it, and instead of the shapeless bag of a few years ago, it now looks like a smartly cut coat. On the shoulders and around the armholes it fits well, falling from there in graceful lines well over the hips, semi-fitting like the rest of our coats. It is made of heavy wool with a plain stitch in all colors, with pearl buttons in white or color if a color is used for trimming. Price, \$6.50 and up.

KIMONAS

Some very inexpensive kimona negligees of wash crepe are marked \$3.50. They come in dark colors as well as the daintier shades—pink or pale blue on a white ground, dark blue with gray or white designs being only a few of a large line to choose from. In silk there are some delightful imported kimonas of China silk, embroidered all over in flower designs. Cherry blossoms, wistaria, iris and chrysanthemum are, of course, the popular flowers, and the embroidery is well done in floss silk. They are lined throughout with silk of the same kind and shade. Price, \$20. On the same order are some in a heavier silk with much more embroidery in elaborate designs in price running up as high as \$100.

A FIREPROOF JEWEL CASE

A new jewel case is made of steel and asbestos, and is warranted to be fireproof. It is of good, practical size, ten inches by seven and a half, and is made with two trays, each divided into compartments for rings, watch, etc., and in the bottom section is a large, soft pad for brooches. On each end and on the top is a brass handle. The jewel case is covered with leather, blue, black or dark green, and the lining is velvet. It costs \$32.

ANOTHER MOTORING CONVENIENCE

The conveniences for touring by motor are innumerable and each week finds something new on the market, a little more compact, a little lighter in weight, a little more attractive. The acme of comfort in eating by the wayside seems to have been reached in a new luncheon box, which is large enough to hold a service for six people and at the same time, is small enough to fit comfortably inside an extra tire into which it is fastened by strong leather straps with steel buckles. The box itself is made of wood, so that there is no unnecessary weight and it is covered with black leather. The lid is fitted with jointed legs which fold into a very small compass and when required, this makes a table. The service consists of plates, glasses, knives, forks and spoons for six, and one large serving spoon, pepper and salt shakers, two jars for preserves, two food boxes of white porcelain, four thermos bottles (two-quart size and two-pint) and all are packed so that there is no chance of being shaken up. \$70. Folding chairs (a fitting accompaniment to a luncheon-box) which look small, but are surprisingly comfortable, are made with a frame work of steel, covered with a dark leather. They fold up into quite a small space; price \$1.75 and \$2.25.



AFTER-
NOON
GOWN OF
GRIFFON
FABRICS

NEWS FROM PARIS

informs us that the gown of black is to be more popular than ever this Fall.

The exclusive

"Griffon Fabrics"

are specially adapted for the latest models in black gowns. The beautiful texture and finish of "Griffon Fabrics" commends them to the leaders of American society. Be sure that your own Fall wardrobe includes at least one gown made of the "Griffon Fabrics." It will attract favorable attention whenever you wear it.

While women going into mourning find the "Griffon Fabrics" particularly suited for their needs, any gown of the "Griffon Fabrics" imparts a delightful air of distinction to the wearer. The leading New York modistes use the "Griffon Fabrics" extensively.

"The Gown of Black"

is the title of the latest Griffon Fashion Booklet. It has been written and illustrated by foremost New York fashion experts and designers. If you will send us the name of your favorite department store, this "Griffon Fabric" Fashion Booklet will be sent free of charge and postpaid. Write for it to-day.

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The "Griffon Fabrics" include twenty different weaves—each 64 inches wide—combining all the latest serges, twills, diagonals, chevrons, etc. The words "Griffon Fabrics" are stamped on back of selvedge every three yards. Look for them. They are placed there for your protection. Write us if your dealer cannot supply you.

AUTUMN FASHION BULLETIN

By O'CONNOR & GOLDBERG, CHICAGO

Obtainable promptly by post with the same scrupulous care in selection, the same intelligent fitting, and the same certainty of wearer's satisfaction, that make personal purchases in the O-G Booteries so agreeable an experience and so delightfully *satisfying* a memory.

O-G SERVICE is fully as important as O-G QUALITY—and both are as important as O-G STYLE



EXCLUSIVE O-G STYLE V-3138 \$4
BLACK VELVET O-G stage last, welt sole, walking boot. Remarkable for its wearing qualities. Also in brown and dark grey velvet and in BLACK SATIN.



EXCLUSIVE O-G STYLE V-789 \$5
Pony boot. Gun metal vamp and top with 2-inch collar of patent leather at top. Extremely new.



EXCLUSIVE O-G STYLE V-764 \$4.50
O-G "Gypsy Boot." The very latest novelty on the best selling last ever produced. All soft DULL MAT CALF only.



EXCLUSIVE O-G STYLE V-3100 \$5
BLACK SATIN boot. Also in VELVET. Extremely new.



EXCLUSIVE O-G STYLE V-729 \$5
Black, Gun Metal, Pat. Colt, Tan Russia Calf and Black Cravenette with black Buckskin Tip.



EXCLUSIVE O-G STYLE V-3158 \$9
Black Buckskin, hand stitched boot.

When away from Chicago secure O-G shoes by our remarkably efficient mail and express service. When in Chicago—visit the O-G Booteries, of course.

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The NATIONAL STYLE INFLUENCE of the original and exclusive O-G Models put forth each Season is thoroughly established. The growth of O-G shoe designing into a national determinative factor has been rendered possible only by our success in meeting (and ANTICIPATING) the graceful, winsome and smartly correct exactions of those women whose artistic judgment and social status make their opinions equivalent to law in the world of garb and manners.

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Designed by artists and fashioned by expert furriers from pelts that are both luxurious and lustrous, "Plymouth Furs" are the best, regardless of price.

Style Book C Free on Request

Our new Style Book "C" is the best fur fashion book published, and is a necessary manual for women of fashion. Hundreds of smart styles suitable for all occasions are shown for Men, Women and Children, varying from \$5 to \$8000. In writing kindly state the kind of fur articles you are contemplating.

Repairing and renovating of furs at reasonable prices.

PLYMOUTH FUR CO., Dept. C Minneapolis, Minn.

KLEINERT'S

Featherweight

DRESS SHIELDS

Dressmakers Favorite For 25 Years



CONCERNING ANIMALS

A NEW anti-cruelty society designed to benefit both the horse and the poor horse owner is in process of formation, its avowed object being the establishment and conduct of cheap, sanitary stables—horse "model tenements"—where the peddlers and little expressmen and other horse owners of restricted means can have the animals (on which they mainly rely for the support of themselves and their families) properly stabled and adequately fed, at the price now paid for ramshackle shed accommodations and insufficient feeding. Provision is also to be made at "rest farms" for horses that are sick, or which need to recuperate. Another undertaking of the new society will be the suppression of the hideous traffic in worn out horses. A recent case in point was the experience of two Long Island farmer boys who bought a horse for \$75. The inexperienced purchasers supposed the horse worth the price, but as a matter of fact it had been given a semblance of soundness by liberal dosings with cocaine. The animal died a few days after its purchase, and if it had not been for the loan of a horse by Mrs. Jacob M. Ehlich, the young woman who is to head the new society, these poor farmer boys would have found themselves minus the greatly needed horse as well as the purchase money. A second animal lover, Miss Foster, has taken the matter to the courts, and there is a prospect of the money being returned to the swindled boys. This form of cruel wrongdoing entails great suffering among the worn out horses, besides defrauding thousands of poor men of money they cannot afford to lose. The general public knows little or nothing of the suffering caused horses by wretched stabling and insufficient food, for which, by the way, their owners are charged more than the accommodations are worth: nor are the shocking details of "skate" horse traffic known even to the general run of humane people. The new society will give the widest publicity to this nefarious trade, and it counts upon the support of public opinion in its attempt to put an end to what in its effects is cruel to the poor man and his family as well as to the horse. No worthier philanthropy could be undertaken than one which thus benefits two classes of victims, and when the society is duly incorporated, the claims on the consideration of all humane people will be presented here in detail.

AN APPRECIATED BENEVOLENCE

Anyone who observes the use made of the horse fountains and the watering stations, some of which are maintained by the A. S. P. C. A. and others by private means, cannot but be encouraged by the pains a large number of drivers take to give their charges the much appreciated refreshment. Frequently a long line of waiting horses and vehicles will extend a half a block away from the stand, often necessitating the driver, or helper, carrying the drinking pails a considerable distance. And to see scores of these men take as many as four pails, in the broiling sun, "way up the street" to their thirsting horses is to realize that the humane propaganda have made immense strides since the days of Henry Bergh of revered memory. The pity is that there are not a thousand watering stations along the city thoroughfares, crowded as they are with horses sweating and toiling under the blistering heat of summer.

Those Pasteur institutes and Boards of Health, which do so much to foster a belief in the prevalence of rabies in dogs, are largely responsible for the misery inflicted upon dogs by keeping them chained. The effect of the newspaper accounts of dog bites, upon the general public, was exemplified in the case of a Bohemian caretaker left in charge of a Long Island estate. The absentee owner discovered upon the occasion of a visit that a fine shepherd dog was chained all day and nearly all night, the explanation being that the keeper was afraid he would bite somebody, although it was admitted the dog is gentle and was never known to attack anyone. Being a humane man, the owner arranged for the dog's freedom and offered to bear all trouble and expense in the event (highly improbable, of course) of the dog indulging in a biting crusade. This, of course, is only a single case, but it serves to point

a too prevalent tendency. Very few chained dogs, unfortunately, have influential friends who can successfully plead their cause, and it devolves upon anti-cruelty people to persistently force their wrongs on the attention of the public, until the indefensible practice is abolished. Even vicious dogs should not be chained all day—they should not be allowed to exist at all.

AN ADMIRABLE PROVISION FOR THE HORSE

Since 1907 there has been available for the Boston work horse the Pine Ridge Home of Rest, at Dedham, which is easily accessible to Boston and its suburbs. This forms part of the work of the Animal Rescue League of Boston. In the three years of its existence, the Home has provided vacations for nearly fifty horses, the time ranging from two weeks to three months. When the owners are able to pay anything toward the board of their horses they are invited to do so, but in the large majority of cases the men have not been able to give any money, it being all they could do to spare their horses for the period. The Home is within ten miles of most of the places from which horses are brought, and the poor owners take their horses there in the evenings or on Sundays. Another department of the League's effort is the purchase of horses that are too old—or unfit for other reasons—for further work. Last year, through purchase or by persuasion, Dr. Frank Sullivan, the veterinarian employed by the League, secured 186 horses that were humanely put to death, and which, but for his intervention, would have been sold again, or driven when not able to walk to the abattoir. The League was instrumental in getting a law through the Massachusetts Legislature, forbidding the sale of old and disabled horses by auction. To the extent of its resources—which are, as yet, much too limited—the League exercises watchful care to prevent infractions of the law. To Mrs. Huntington Smith belongs the credit for the admirable record which the Animal Rescue League makes with its small income. Had this wise administrator and energetic executive the entire command of the many thousands of dollars of annual income with which some S. P. C. As. are blessed, she would make a world record of progressive humane work.

CRUEL TO BOTH HUMANITY AND TO CALVES

It is to be hoped that the A. S. P. C. A. of New York will follow the example of the Massachusetts S. P. C. A.—of which the Rev. Francis Rowley is president—and make a searching investigation of the local stock yards and those of the State as well, since the Eastern society not only showed a shocking local conditions but also that a thriving trade is carried on from New York State, in bad veal. Boston has long been the dumping ground for much impure food. It was found that carloads of little calves from a day or two old up to three or four weeks arrived every few days at the Boston stock yards, shipped there from New York being in some cases unfed for as many as fifty hours. Many of them die of hunger or thirst, and this palpably poisonous food is sold in Boston. It is illegal in New York State to sell calves under four weeks or to ship them out of the State, except for dairy purposes—i. e., for the purpose of being raised. When so shipped, in company with their mothers, they must be crated. Investigation, by President Rowley's Society, shows that although the carloads of calves (only) are consigned to certain dealers that are styled dairy companies, not one of the consignees, so far as the Society has been able to discover, has anything whatever to do with dairying, they being butchers—a number of them concerns with well-known names and representing large financial interests. A typical case was that of a car of calves, many of them from one to five days old, which left New Berlin, N. Y., on a certain Thursday at 11.00 A. M., the animals being consigned to a dealer in Brighton (Mass.). Sidetracked several times, the poor animals stood penned up in the cars, until the railroad found it convenient to forward them. They reached Albany at 3.20 P. M. on Friday, and arrived at their destination on Saturday at 2.15 P. M. They were not, however, unloaded until 6.00 P. M., being

(Continued on page 70.)

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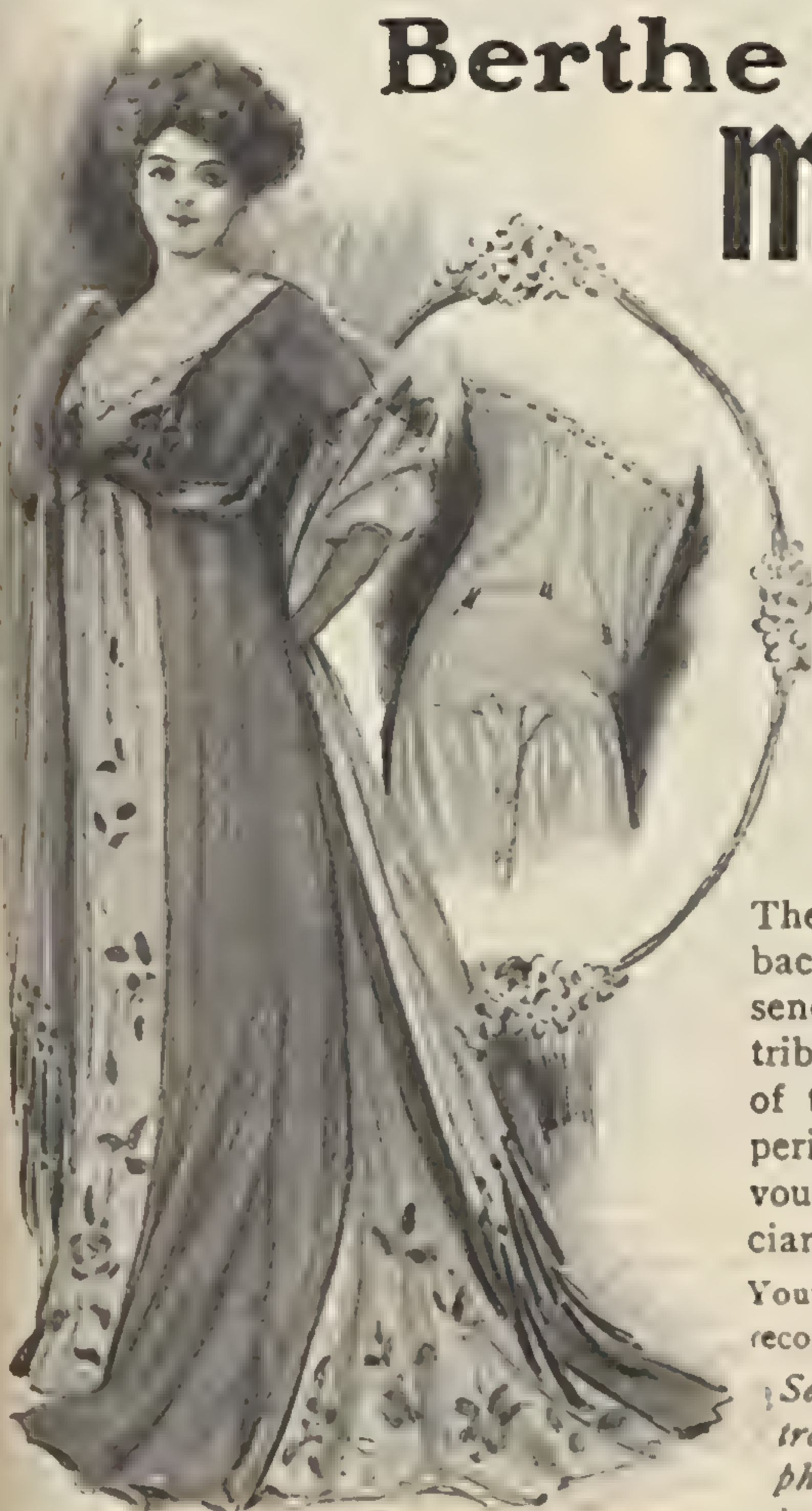
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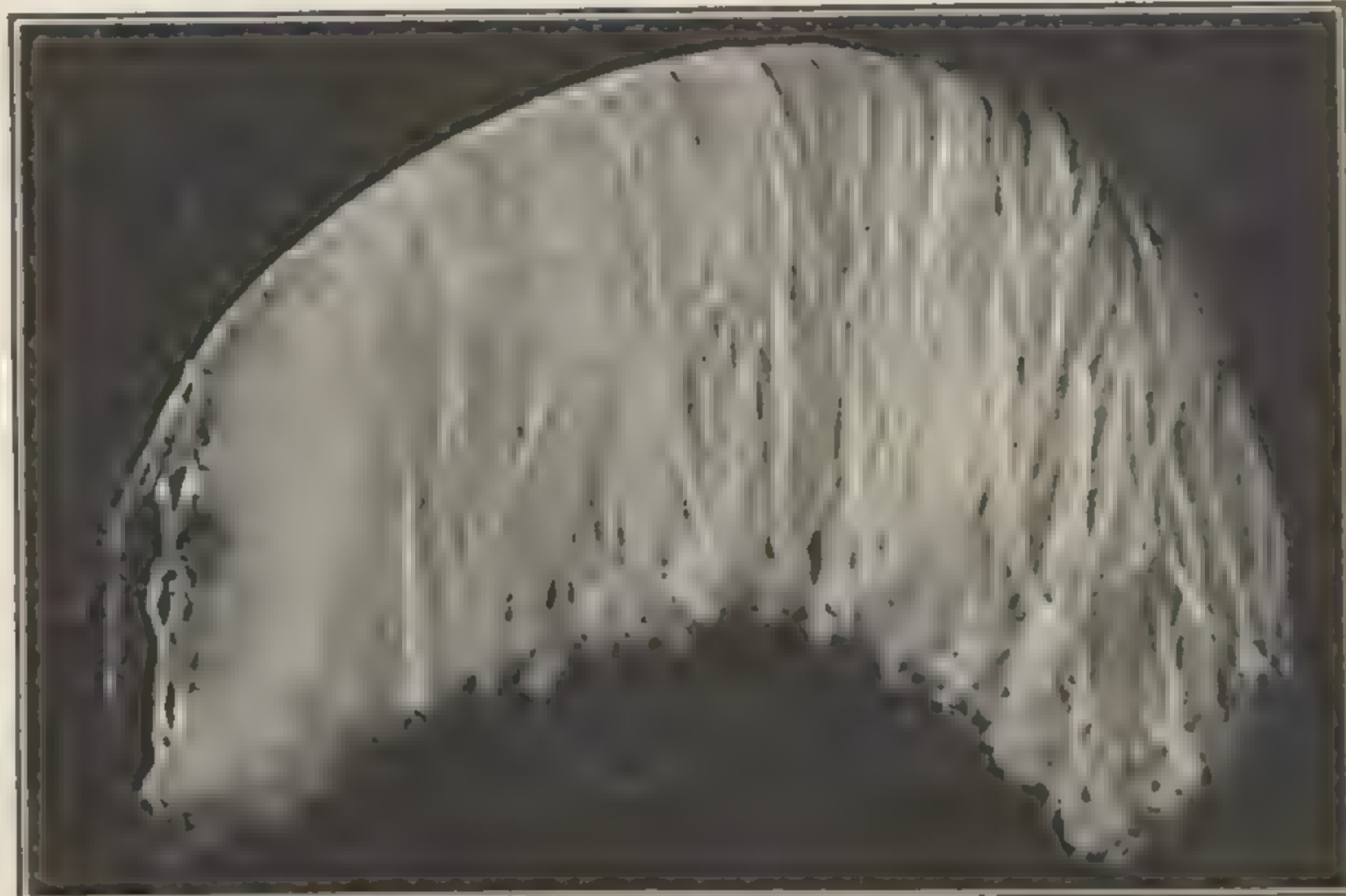
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CONCERNING ANIMALS

(Continued from page 68.)

thus fifty-five hours without food or drink
and subjected to the misery of railway
jolting in a crowded space. That night
they were slaughtered, and the calves,
when dressed, as is the custom in such
cases, were blown up by injecting needles
into the carcass, through which compressed
air was forced, to give them the appearance
of being well rounded out. The facts here
given are taken from the report of the
investigation, and are presented at this date
as people are returning from their holiday
trips and preparing again to take up their
usual reform work. Pressure should be
brought to bear upon all the humane so-
cieties of New York (especially the A. S.
P. C. A., which claims a kind of super-
vision all over the State) to begin very
active efforts to put an end to these cruel

practices. What are the Boards of Health
and the Pure Food Societies about, that
they do not bestir themselves in a matter
of such moment to the community? What
duty is it, to see whether or not the law
in regard to the shipment of calves is
legally conducted? The investigation con-
ducted on by the Massachusetts S. P. C. A.
shows a condition of affairs in New York
State that is discreditable to the humane
societies and to the public health officials
as well.

A DOG HERO

Some time ago a Baltimore reader
this department sent to its editor a news-
paper account of the intelligent action of
"Billy," a thoroughbred Boston bulldog,
stopping a runaway horse—the property of
Billy's mistress. The horse ran at break-
neck speed for nearly half a mile, and, in
attempting to control it, the girl's strength
was almost exhausted. At this juncture
Billy caught the reins, and bracing him-
self, brought the horse to a speedy stop
still.



GOOD and BAD METHODS of TEACHING ENGLISH COMPOSITION

By E. N. VALLANDIGHAM

FEW men and women are rash enough
to say that they really learned to
write the English language at school. And
yet faithful teachers from the dawn of school
life to the day of graduation from high
school or college torture young folk with
lessons in the art of English composition.
Some years ago the euphemism, "language
lessons," was invented to take away the
sting of plain "English grammar," and the
young were to be led, it was thought, by
pleasant paths, through flowery fields of
knowledge and practice until they should
have learned to speak and write the mother
tongue with accuracy and charm. It was
the same old story, however, and English
composition remained for most children, of
whatever grade, one of the hated studies.
Perhaps the least painful memories in con-
nection with the study are those that go
back to the first crude attempts of the
child to express its ideas in written lan-
guage, for the reason that the subject was
new, and the task set was to do something.
Later, the pupil in the course of progress
from grade to grade accumulated an ever-
growing load of assorted "don'ts," until
something like paralysis seized mind and
hand when the task of placing pen to paper
had to be executed. It is natural enough
that the crowning act of such a course in
miseducation should be the production of
that lifelessly correct thing, the graduating
essay.

It is the general testimony of examiners
that most papers written for college en-
trance show little or no skill in English
composition, while many are ludicrously
crude and feeble. For years the higher
educational authorities have been hammer-
ing at this matter, but the colleges have to
confess that they send out a great many
graduates who write their mother tongue
without charm, force, or accuracy. Teach-
ers have turned and twisted in the vain
effort to find an effective method of in-
struction in English composition. They
have tried the daily theme; they have ex-
perimented with simple and familiar sub-
jects; they have tirelessly analyzed for
their pupils recognized masterpieces of
English prose with the vain hope of mak-
ing the masters thus yield up the heart of
their mystery, the secret of their inimitable
and unteachable art. New textbooks in
composition and in rhetoric appear by the
shoal, but the pupils go on writing English
almost as if it were a foreign language.

Learning to write is a good deal like
learning to swim—practice is nine-tenths
of the matter—while in almost all the
schools the proportion of theory to prac-
tice is, and always has been, far too large.
It is safe to say that nobody ever learned
to write by learning what to avoid. Writ-
ing is positive, not negative; an act, not
an abstention. It is equally true also that
nobody ever acquired a graceful style by
memorizing rhetorical definitions. Yet

millions of girls and boys are set to acquire this sort of knowledge as an aid to the writing of English. A grounding in grammar is helpful to the student of English composition, but not absolutely necessary if the pupil has been bred among persons who habitually speak good English. Even a comprehensive theory of composition may be useful to the student in the later years of his course, but from the beginning onward the essential thing is practice, and the pupil must be urged to do something, not cautioned to avoid something. Perhaps one reason why the proportion of practice to theory is still so inadequate is to be found in the fact that nothing is harder work than the real and correction of crude attempts at English composition.

Very early in the course the student should learn to regard the expression of his ideas in written language as a problem to be solved, for such it is, quite as much, so, indeed, as what old-fashioned folks call a "sum" in arithmetic or an "example" in algebra. Any man with whom writing is a professional occupation well knows the aspect of his art; perhaps few teachers realize, however, that every exercise in composition is a problem to be solved. Once the pupil comes to such realization he loses the numbing sense of what he must avoid, and acquires instead the stimulating perception of something to be done.

The schools are probably right in regarding narrative as the easiest form of expression for the beginner. Of course narrative may be anything from the briefest account of a simple incident to a novel of five hundred pages. A good deal of time is wasted in the upper grades of preparatory schools and in the colleges in the reason of the effort to have all students attempt to write short fiction, because most students briefer and simpler narrative forms afford more fruitful exercises. No matter how simple the narrative, however, the student must be made to feel that it is always a best way of telling his story. He must perceive that some aspect of the narrative deserves special emphasis, and that there is an essential point of interest to be forced upon the attention of the reader. He should realize that the opening should pique the interest or charm the mind of the reader, and that the close should leave a vivid and agreeable impression.

A helpful stimulus to students is to give them half a dozen pictures of active scenes to look over, and to ask them to write a story suggested by one of the pictures. Another method is to write on the blackboard several names of persons, places, objects, and several phrases and adjectives of suggestive kind, and to ask for a narrative in which all or some of these things shall figure. Ingenious teachers, and the

(Continued on page 72.)

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GOOD AND BAD METHODS OF TEACHING ENGLISH COMPOSITION

(Continued from page 70.)

should be no others, can vary the method of suggestion almost indefinitely. Some teachers have found a stimulating class exercise in having students describe familiar objects, perhaps something as simple as a chair, or something as relatively complicated as a bicycle. It is not an altogether easy matter even for an experienced writer to describe so simple an object as a plain chair in such fashion that a draftsman who had never seen its like could picture it with his pencil. A class trained to such work, however, soon learns to attack the problem intelligently and enthusiastically, to give the description well ordered sequence, to find exactly the right word or phrase to convey a particular aspect, use or part of the thing described, and to use neither more nor fewer words than are necessary to make the description promptly and fully intelligible. As a matter of fact, the habit of attacking every task of the kind as a problem begets in the mind of the student the very thing that must precede all effective expression, except perhaps the poetical, and that is, a clearly ordered conception of the thing to be expressed—in other words, something to say. In the eagerness to give positive utterance to the ideas thus aroused in the mind, the student is untroubled with the "don'ts" of the rhetorician, unfettered of the negative. Later with revision and correction comes the opportunity to realize that there are things to be avoided as well as things to be done, or a wrong way as well as a right way of doing things.

Doubtless the higher things in the art of composition are incommunicable, because they are the direct outcome and expression of the individual, since "the style is the man," but any intelligent teacher can so direct the reading of students as to help them toward forming an effective individual style. Addison and his fellows of the Augustinian age are usually urged upon the young student of composition, but the contemporaries of Addison most helpful to the student who would learn to write simple and effective English prose are Swift and De Foe. Their predecessor by about half a century, John Bunyan, the inspired tinker of Bedford jail, is another prose master who had the secret of quiet force and fascinating simplicity. Another of a different but delightful style is Jeremy Taylor, and all of these owed much to that great reservoir of sound and simple English style, the King James version of the Bible. Coming down the line of prose masters, one finds in Goldsmith, White of Selborne, Lamb, Thackeray, Newman, George Barrow, the delightful familiar letters of Fitzgerald, our own Hawthorne, and in less degree, Irving, Robert Louis Stevenson, plain Anthony Trollope, Hardy, Kipling and Mr. Howells, excellent studies for him who would write well. The elaborate prose of Lowell and Pater, and the brilliance of Macaulay are likely to prove a snare to young writers, but Emerson is a constant lesson in the choice of apt words. The best of the poets, English and American, are sound reading for any who would form a good prose style, for the poets were ever choice in the matter of language. Even the tremendous prose of Milton and the splendors of Sir Thomas Browne may teach something to the young writer who is well grounded in the simpler style of Bunyan, Swift and De Foe. Finally, the teacher whose class is fairly familiar with French may do wonders by asking the careful translation of sound French prose—for the sake of its charming niceties—into idiomatic English.

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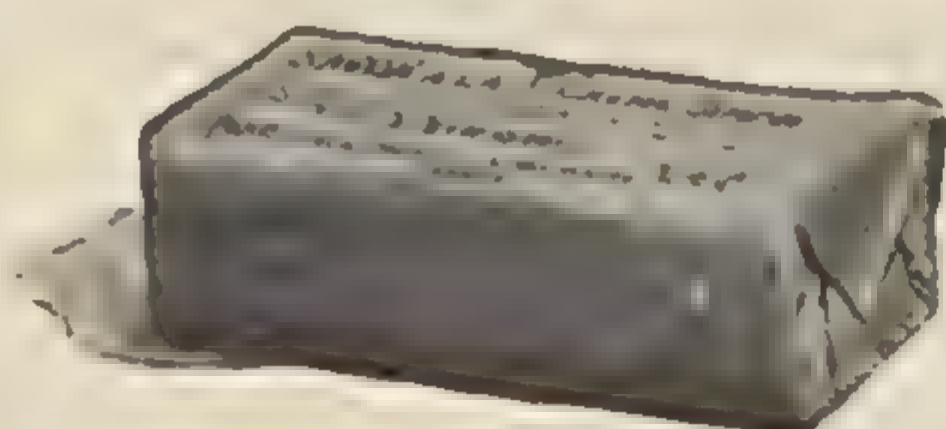
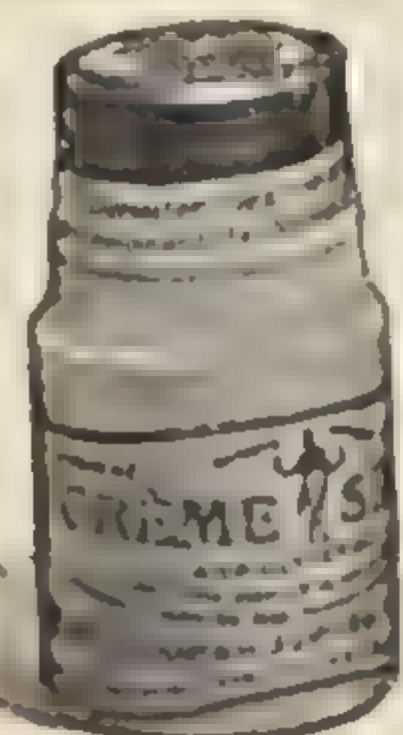
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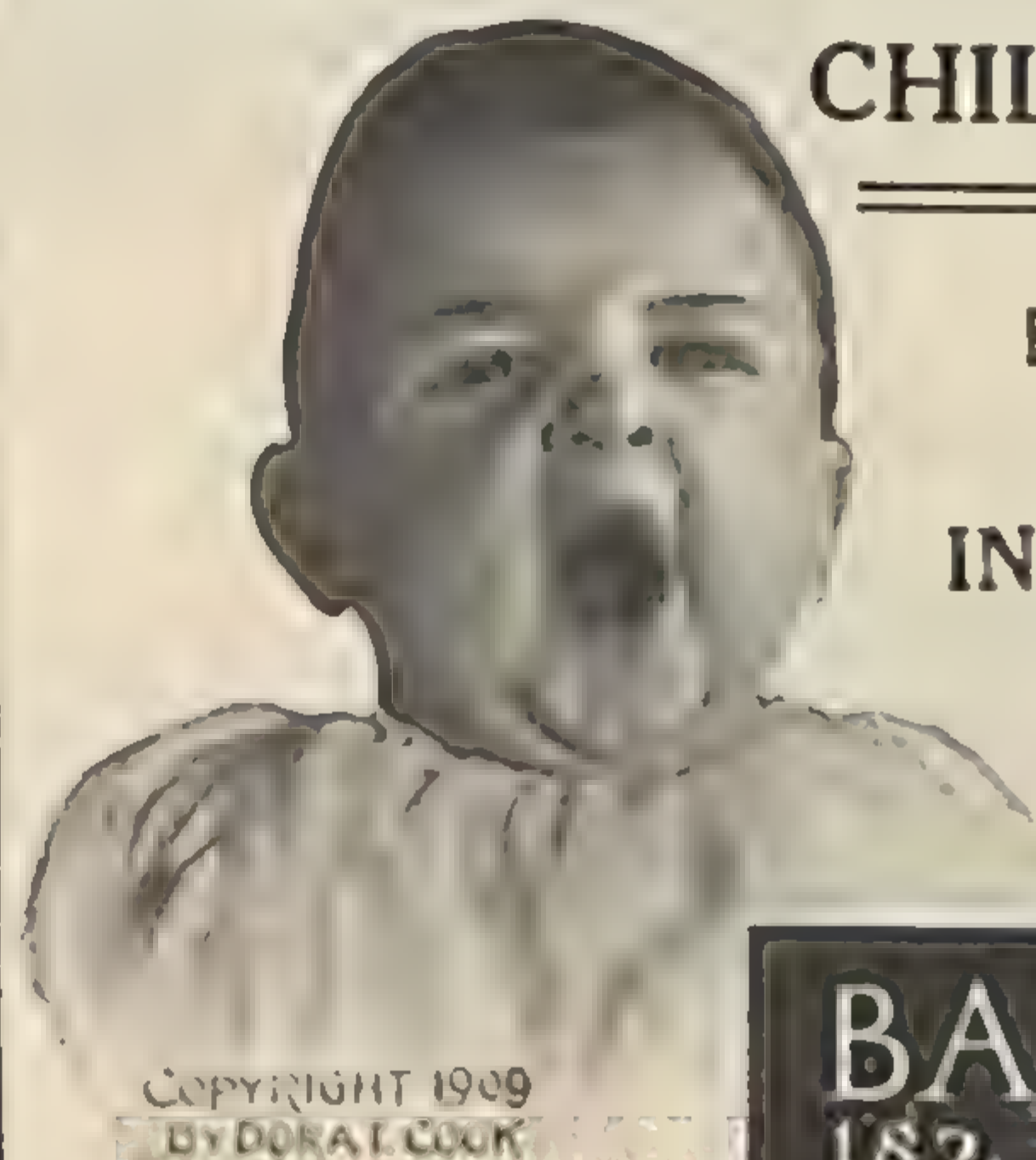
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WHAT THEY READ

THE RUST OF ROME. By WARWICK DEEPING, AUTHOR OF "THE RED SAINT," "UTHER AND IGRAINE," ETC. WITH A FRONTISPIECE BY A. C. MICHAEL. CASSELL & Co., LTD., LONDON, NEW YORK, TORONTO, AND MELBOURNE; \$1.50.

Good Catholics need not take alarm at this title, for the story Mr. Deeping tells has nothing whatever to do with the church, but is concerned with relics of the Roman occupation found in a part of rural England. Hardy has a short story dealing with just such discoveries, and it must be owned that Mr. Deeping owes a good deal to the novelist of Wessex. He owes something also to George Meredith, though, in spite of these debts to his elders, he has made a story of sufficient freshness. His opening is certainly unconventional, for his hero first appears as a recently released convict. It is with considerable art that Mr. Deeping manages to indicate the past of his man by having him resume for a single night his life of dissipation interrupted by two years of imprisonment. All this, however, is soon left behind, and the story really gets into its swing when the hero is shown as settling in a bit of wild wooded country, where he has bought a freehold and is erecting a bungalow. After that the interest of both incident and character rapidly increase until the culmination comes in the ex-convict's avowal of love for his lonely and lovely young neighbor.

There are four good fights in this story, and Mr. Deeping manifestly works up to them with great care. It must be owned that they are thoroughly well done, and without needless brutality. Two of them are between boys, and it ought to be said that one of Mr. Deeping's boys is almost as good as the best of George Meredith's, who is to be reckoned the ablest creator of boy character in adult English fiction. In truth Mr. Deeping has made an uncommonly good story, though one is inclined to dissent a little from the very dark shade of his villain, and a good deal from the method the hero takes of concealing a homicide. It is impossible not to reflect that had Hardy reached that point in the tale he would have gone on to a different denouement and one illustrating the irony of fate. But such speculations are of course open to the charge of idleness, and the literary folk are well nigh legion who believe that one Hardy a century is quite sufficient.

TYPES FROM THE CITY STREETS. By HUTCHINS HAPGOOD, AUTHOR OF "THE SPIRIT OF THE GHETTO." ILLUSTRATED BY GLENN O. COLEMAN. FUNK & WAGNALLS COMPANY, \$1.50.

Mr. Hapgood is an experimental philosopher, and as such he does not study sociology in statistics, but by actual contact with human beings. He loafs in low saloons with thieves, harlots, toughs; he attends rude dances in public halls or in mixed-ale flats; he hobnobs with ward bosses, and drinks with political heelers. From this kind of social contact Mr. Hapgood draws the conclusion that low society and the rough and criminal classes are apt to be more interesting than those who think themselves their betters. Furthermore, he finds a sort of simplicity and directness in the low akin to like things in the genuine aristocrat. In other words, the respectable middle classes are not only less interesting, but worse mannered than the submerged tenth.

It is not news to most of us that human nature is much the same in all circles, that men and women of every kind have their peculiar virtues, but Mr. Hapgood must really forgive us if we demand that he shall not pride himself upon his democracy merely because he finds more pleasure in the society described in this book than among more respectable folk. Democracy does not consist in being ready to find one's social pleasures exclusively in the Bowery, and if Mr. Hapgood is to be a genuine democrat he must widen his social horizon sufficiently to take in the respectable classes, since, after all, they form a considerable majority of the population even in great cities. Really the author and his tough friends are inclined to be invidiously exclusive. Again, Mr. Hapgood's quota-

tions from his East Side folk are not convincing as to their wit, wisdom, or taste. There are explorers of New York who could take him to East Side wein stuben where he would hear entirely respectable Germans discuss with vivid interest and picturesque phrase the here and the hereafter over the May wine, to Italian restaurants where a genuine courtesy would make him feel at home, to cheap Hungarian tables d'hôte where kindly manners and intelligent heads would delight his aesthetic sense. Simplicity is a rare virtue, but it is confined to no social stratum, and is found even among the conventionally respectable. We think Mr. Hapgood proves too much, and we think also that his style has somewhat suffered, perhaps from his occasional escape into bourgeois society.

THE ILLUSTRIOUS PRINCE. By E. PHILLIPS OPPENHEIM, AUTHOR OF "JEANNE OF THE MARSHES," "THE MISSIONER," ETC. WITH ILLUSTRATIONS BY WILL FOSTER. LITTLE, BROWN & Co., \$1.50.

Mr. Oppenheim's latest book is unique when compared to this author's previous contributions to "thriller" fiction, for besides being a clever mystery story it actually provides food for serious reflection. The hero, who gives the title to the novel, is a remarkably astute young diplomat of half-Japanese, half-English parentage. Prince Maiyo has left home under Imperial sanction to study western civilization and incidentally to learn whether it would be worth while for Japan to renew her treaty of alliance with England. The Prince's frankly expressed opinions about England, her resources and what she really stands for, are decidedly worth reading, although exaggerated at times in their pessimism. If it's a question of patriotism that becomes ruthless in its passionate intensity of feeling, that makes the individual merely a link in the great chain of universal self-sacrifice for the weal of the nation, then England indeed has much to learn from Japan; but the consoling fact remains that western conceptions of patriotism, especially as effecting international relations, will always be marked by a wholesome regard for human life and fair play.

However, if we are not always able to sympathize with Mr. Oppenheim's unstinted admiration for, and fear of, the Japanese, we can at least confess to being highly entertained by the tale of "The Illustrious Prince," which is chiefly concerned with the long process of solving the mystery of two murders, in which the state, ambassadors and smart society, as well as the police, all take an active hand.

AN INTERRUPTED FRIENDSHIP. By E. L. VOYNICH, AUTHOR OF "THE GADFLY," ETC. THE MACMILLAN COMPANY, \$1.50.

Mrs. Voynich will always be remembered, at least by the few, as the author of "The Gadfly," a brilliant and unusual novel that appeared several years ago. Now, after a long interval of silence, this clever author again invites public interest with another book that is even more incomprehensible and unconventional than was the first story. In fact, "An Interrupted Friendship" is so strange a tale that it is nearly impossible to grasp its underlying purport. And yet, while it is rare to encounter fiction treated in so incoherent and unsatisfactory a manner, the story is curiously interesting and more readable than the majority of modern stories of the purely conventional type.

A young Frenchman of gentle birth and scientific bent joins an expedition to explore the tributaries of the Amazon. By filling the difficult post of government geographer and geologist, René de Marteuilles hopes to make enough money to pay the expenses of a complicated surgical operation that he believes will cure his crippled and idolized younger sister, Marguerite.

While in Ecuador René, impelled by an almost hypnotic influence, engages as interpreter a nondescript being, ragged and half-famished, yet betraying unmistakable evidences of education and breeding, who eventually wins the young man's devoted friendship and saves his life at a critical moment. This mysterious Felix Rivarez has been nearly crushed by some awful

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experience of his earlier days, which is the cause of periodic spells of terrible mental and physical suffering. Returning to France with the other members of the expedition, Rivarez meets Marguerite, who first hates and then loves her brother's brilliant friend. When the situation begins to grow interesting Rivarez, having revealed nothing about himself, suddenly disappears, and the story ends, so to speak, nowhere. However, unsatisfactory though the book may be as a story, the reader will be profoundly impressed with the account of the perils and pains endured by the expedition. One must be interested, too, in the bizarre camaraderie of intellect and soul that held together so closely the alert-minded, cultured Marguerite, the loyal, unselfish René and the baffling Rivarez.

TOWER OF IVORY. A NOVEL. BY GERTRUDE ATHERTON. THE MACMILLAN COMPANY, \$1.50.

Gertrude Atherton is a novelist who takes herself with superb seriousness. Of recent years she has made it her mission, through the medium of frequent magazine and newspaper articles, to scold American writers of fiction as a class because of their alleged inability, or unwillingness, to reflect modern life except in its most superficial and conventional phases. The natural inference to be drawn from this stern arraignment is that only in the works of Mrs. Atherton, amongst native novelists, shall we find the complex social existence of to-day truthfully and fearlessly revealed.

Undeniably clever and brilliant as this author is, she is neither great nor profound. Her character delineations are often dazzling and piquant, but rarely do they convince.

"Tower of Ivory," which has been rumored to be the final attempt on the part of this writer to win unstinted gratitude and admiration from the hitherto somewhat unappreciative reading public, is in some respects a remarkable achievement, although not to be included among the best of the many novels from Mrs. Atherton's pen. Only some of the minor figures, as, for instance, the sharp-tongued, diverting Princess Nachmeister, impress one with any sense whatever of reality. Margarethe Styr, the heroine (a peerless dramatic soprano of unknown origin), is a subtle, fascinating, splendid creature, but only at rare intervals, as when she dares to recall and confess her utterly degraded past, does she convey a suggestion of flesh and blood humanity. Ordham, the young English hero, is a good-looking, half-spoiled, selfish and rather spineless member of the British aristocracy. Curiously enough, the author betrays a quite naïve admiration for this puppet, who before the end comes perilously near to proving himself an unmitigated cad. Much of the scene is laid in and about Munich, with whose social and political life Mrs. Atherton is evidently well acquainted. Ordham has drifted to the Bavarian capital to study languages and train himself vaguely for a possible diplomatic career. The concrete results of the noble youth's experience do not make edifying reading. Why La Styr, absorbed in her art and personally known to the few, should have developed a heart interest in this commonplace stripling passes understanding, but such was the case! Mrs. Atherton's description of the meeting between these two at Neuschwanstein, the mountain castle of half-crazed King Ludwig, the Wagner enthusiast, is theatrical, yet marvellously well done. Graphic and impressive, too, are the occasional accounts of La Styr's impassioned renderings of the great Wagner rôles at the opera house. In fact, there is much in the book, merely incidental to the story, that makes intensely interesting reading. Oddly enough, while most novelists bore us when they indulge in this sort of thing, in the case of "Tower of Ivory" it partly atones for a singularly unpleasant and unconvincing story that is marked by artificiality and exaggeration from its beginning to its lame and impotent conclusion.

LITTLE ALIENS. BY MYRA KELLY, AUTHOR OF "LITTLE CITIZENS," "WARDS OF LIBERTY," "THE GOLDEN SEASON," ETC., ETC. ILLUSTRATED. CHARLES SCRIBNER'S SONS, \$1.50.

Those who have learned to enjoy and to love the rarely charming East Side "sketches" of Myra Kelly will welcome this posthumous volume, and after reading it will more than ever realize how much we have lost in her death. A short prefatory essay on the difficulties of the teacher's life in the crowded quarters of New York

has sense and humor such as we have learned to expect of the author. There follow eight short stories sufficiently varied in subject and detail, but all concerned with the little folk Myra Kelly so well knew how to depict. In all these there seems to be no falling off in the humor, the vivid realism, and the natural pathos of her work, though they must have been written while the author struggled with the long illness which so recently proved fatal. Here again are our little friends, the ever amiable and benevolent Morris Mowgelewsky, the self-sufficient and energetic Patrick Brennan, the courageous Nathan Spiderwitz, the hygienic Yetta Aaronson, and others of distinctive character. Miss Constance Bailey is still the discriminating and sympathetic teacher of the First Readers, and she suffers nothing by contrast with the severe and mechanical Miss Blake, to whose class the First Readers are temporarily "moted" after taking "zaminations" without knowing it. This is a book to be thankful for, to laugh over, and at most to cry over. Where shall we find a successor to Miss Kelly the inimitable?

THE KINGDOM OF SLENDER SWORDS. BY HALLIE ERMINIE RIVER. AUTHOR OF "SATAN SANDERSON," "HEARTS COURAGEOUS," ETC. ILLUSTRATIONS BY A. B. WENZELL. THE BOBBS-MERRILL COMPANY, \$1.50.

The scene of Miss Rives's latest story is laid in Japan, where this author has spent most of her time since her marriage a few years ago to Mr. Post Wheeler, an attaché of the American Embassy at Tokyo. The chief merit of the novel, in our opinion, lies in its masterly study of the contrast between the Japanese temperament and that of the Anglo-Saxon or American. The heroine is an American girl whose deceased parents had lived in Japan before her birth. The vague allusions to the personality of the father, by the way, remind one irresistibly of Lafcadio Hearn.

Barbara makes her first voyage to the Island Kingdom full of eager anticipation. Upon her arrival at Tokyo she immediately enters upon a strange and markedly exciting experience, in which love, pathos, villainy, heroism and modern science play about equal parts.

An intensely patriotic Japanese girl whose noble yet revolting sacrifice of herself at a critical moment throws into striking contrast Eastern and Western ideas of duty and virtue, is the most original and remarkable figure in the book. The other characters are mainly tourists or members of the diplomatic set. The somewhat melodramatic, swiftly moving story is admirably told, while the incidental descriptions and local coloring, if inclined at times to be gorgeously impressionistic, are executed with fine literary art.

Baron Makino has contributed a complimentary foreword, in which he states "that besides being excellent and agreeable reading, the book contains elements of serious and instructive consideration, which cannot but contribute toward establishing better and healthier knowledge between the East and the West of the Pacific."

DRAKE: AN ENGLISH EPIC. BOOKS I-XII. BY ALFRED NOYES. NEW YORK: FREDERICK A. STOKES COMPANY, \$1.50.

One of the best of the many singing lyrics with which the epic of Mr. Noyes is thick sown is the prologue addressed to America and prefacing the American edition. An exordium precedes Book I of the epic, and then that book opens with Queen Elizabeth in Council. Book II starts Drake upon the western voyage which is to prove a piratical spoiling of the Spaniard. Book VIII fetches him back to England in time to engage the Spanish Armada, and Book XII closes with the discomfiture and destruction of King Philip's fleet. Drake's love story is an incident of the poem, and there are episodes of adventure scattered through the books concerned with his long voyage in American waters and the Pacific.

Mr. Noyes's descriptions are spirited and even gorgeous, but they somewhat lack variety, and we think most readers will admit that this twentieth-century epic is not only far less majestic in subject, conception, and metrical movement than the great English epic of the seventeenth century but actually less interesting as a narrative. One of the most striking passages in the poem is the tale of Drake's adventures among the savages of Patagonia. Here, as throughout the work, the author is especially successful in his treatment of ocean phenomena. The truculent patriotism of the poem sounds a little odd in view

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of the fact that Spain and England have been fast friends for more than a century, and of the further fact that an English princess now shares the throne of Spain. Mr. Noyes becomes ferocious again and again in singing of the old enemy, now so firm a friend, and he is thoroughly blood-thirsty in his tone toward Mary Queen of Scots, the beheading of whom he more than justifies. The lyric freshness of the songs is undeniable, but one seems to detect an echo of Kipling in the song near the close of Book VI.

LABRADOR: THE COUNTRY AND THE PEOPLE. By WILFRED T. GRENFELL, C.M.G., M.R.C.S., M.D. (Oxon), AND OTHERS. THE MACMILLAN Co. \$2.25 NET.

This volume, edited and largely written by the self-sacrificing Dr. Grenfell, is likely to remain for a long time to come the authoritative work on Labrador. It is also likely to revolutionize the popular notion of that land. How many persons suspect that Labrador has a delightful climate from mid-May to October, that it may well become one day an important wheat growing region, that much of it is suitable for growing of small fruits and many vegetables, that its native wild berries are delicious and abundant? There are other surprises in Dr. Grenfell's book.

Of history Labrador has little, so that small space is given to this subject. Dr. Grenfell himself writes of its physiography, and Reginald Aldworth Daly of its geology and scenery. A separate chapter by A. P. Low is given to the Hamilton River and the Grand Falls. Dr. Grenfell himself writes of "The People of the Coast," to whom he has devoted his life for about twenty years. William B. Cabot of Boston writes of "The Indians," and has most surprising things to say of the richness of their language. "The Missions" are properly the task of Dr. Grenfell. Religion in Labrador is peculiarly a thing not of words but of deeds, and the chapter on "The Missions" is a record of noble self-devotion, for the work of the missionaries is done for a mere living, and that of the simplest sort. Reindeer and dogs are discussed in two interesting chapters by Dr. Grenfell, and he it is who writes the three chapters on the fisheries. Few chapters in the book are of more absorbing interest than that by the editor on "The Ocean Mammals." "The Birds and the Flora" occupy two chapters that bristle with surprises for those who know naught of Labrador, and there is an illustrated appendix in which insects and marine crustacea are discussed.

One rises from the reading of this delightful and informing book with the conviction that the author's expectation that Labrador will one day be an important summer resort, and a favorite haunt of hunters and fishermen, will be realized.

THE SPIRIT OF YOUTH AND THE CITY STREETS. By JANE ADDAMS, HULL HOUSE, CHICAGO. AUTHOR OF DEMOCRACY AND SOCIAL ETHICS, NEWER IDEALS OF PEACE, ETC. NEW YORK: THE MACMILLAN Co. \$1.25 NET.

The growth of social settlements in the United States during the last twenty years has been mainly in two directions—the one, toward an understanding of the life of the poor that the investigator may arouse the comfortable minority to do something for the uncomfortable majority; the other, toward organizing and educating small groups of men and women that they may help themselves and, by their leadership, leaven the whole lumpish mass known vaguely in great cities as the tenement dwellers. Miss Addams is almost alone in her ability to compass both methods of settlement work. She has investigated without alienating her neighbors, she has interpreted their needs to readers of her books, and she has organized at Hull House a little democracy that counts for much in the civic life of Chicago. In these days of aeroplanes and high-flying theories, she has kept her feet on the ground.

"The Spirit of Youth and the City Streets" is a plea that wholesome pleasures may be restored to young people who have been robbed of them by modern industry and the conditions of tenement life. Boys and girls, unprepared by adequate training in home or school, countless thousands of them the children of aliens, are thrust into shops and factories with the instinct for play still dominant in their immature minds. The city offers small means of recreation to such as these, and neither they nor their parents know where to find it or any stimulus toward bettering the situation of which they are the innocent victims. The

street corner, the dance hall, the cheap theatre and the pool room are the only solace to exhausting labor. The boy often courts the adventure of petty misdemeanors or change of employment until he is discouraged by the police or his own helplessness and sinks into a dull acquiescence of the routine of factory, coarse food and sleep, or drifts into the increasing ranks of loafers and criminals. The girl encounters the dangers of the street, the dance hall and the cheap excursion, until she secures a husband of her kind and becomes the overburdened mother of a family, or she succumbs to the temptations of finery and "a good time" and loses the life she would save if she had the opportunity for innocent pleasures.

Miss Addams brings home to her reader a conviction of the inevitableness of all this human waste until society shall recognize its responsibility for its youth, until cities shall learn that the most precious of all their possessions are the lives of their children. "The Spirit of Youth and the City Streets" is a book to be read and reckoned with.

A GROUP OF ENGLISH ESSAYISTS OF THE EARLY NINETEENTH CENTURY. By C. T. WINCHESTER, PROFESSOR OF ENGLISH LITERATURE IN WESLEYAN UNIVERSITY. THE MACMILLAN COMPANY. \$1.50.

Professor Winchester's very modest preface almost disarms criticism, and it were a very ill-natured reader, indeed, who should quarrel with his agreeable pages. Of the men he has chosen to discuss the most important is Lamb, who is likely to be the only one of the group to engage the attention of many readers a century hence, unless, indeed, perhaps DeQuincey's "Confessions," and his astonishing "Murder Considered as One of the Fine Arts," shall continue popular so long. Certainly Lamb is clearly enough the sole man of the group whose best known writings are safe among the cherished classics of the language. It would have been interesting had Professor Winchester pointed out and discussed at some length the fact that Lamb shows almost as vigorous a life today as his famous friends Coleridge and Wordsworth, both of them far greater men than he. Professor Winchester's recognition of something essentially heroic in the private life of Lamb is gratifying. It would be curious if Lamb, whom the savage Carlyle so superficially misjudged, should outlive the rugged sage of Chelsea. It was a genuine service to literature to place Hazlitt once more before us in clear light, and we envy all those who are yet young enough and sufficiently unread to come for the first time upon Hazlitt's essays. Who that made acquaintance with them young can forget the sharp impression that he took of their fine and clear significance?

John Wilson, we suspect, is irrevocably lost to the rising generation, and how few will now be found to read the early Nineteenth Century reviewers! Nevertheless, Professor Winchester has done well to mark the place of these men and to tell us how the reviews themselves originated. He has not treated Hunt at too great length, though his judgment is sound that Hunt's essays no longer hold an important place in the literature of their time. The paper on Hunt, like several of the others, has much anecdotic interest.

THE THIEF OF VIRTUE. By EDNA PHILLPOTTS, AUTHOR OF "THE HAVEN," "CHILDREN OF THE MIST," "THE THREE BROTHERS," ETC. NEW YORK: JOHN LANE COMPANY, \$1.50.

Here is another of Mr. Phillpotts's grim stories dealing with his favorite folk of Dartmoor. A woman's deliberate, calculating and mercenary faithlessness to her plighted word is the motif that keeps the story going. Her rejected lover is transformed by his sweetheart's treachery, and the reader is permitted to look on at his subsequent course and to read the double lesson conveyed. There are fewer characters than Mr. Phillpotts usually allows to his countryside, but the few are sufficiently and truthfully elaborated. Those who have followed the author through the already long list of his books will hardly recall just such a character as the deceived husband in this story. He is an extremely wealthy and ingenuously brutal creature of relative wealth and great physical strength, willing to use both brutally, if need be, to win the woman he covets. Though not so long as some of Mr. Phillpotts' previous works, this one is riper, more compact and direct than most.

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These corsets are soft, pliable and adjusted by lacing in front, where the only proper results can be obtained. No woman is conceded to have a good figure without perfect back lines, and as the back never changes in width, why expect to get good results from a back adjustment? If discomfort is felt, it needs relieving by loosening in front, not in the back.

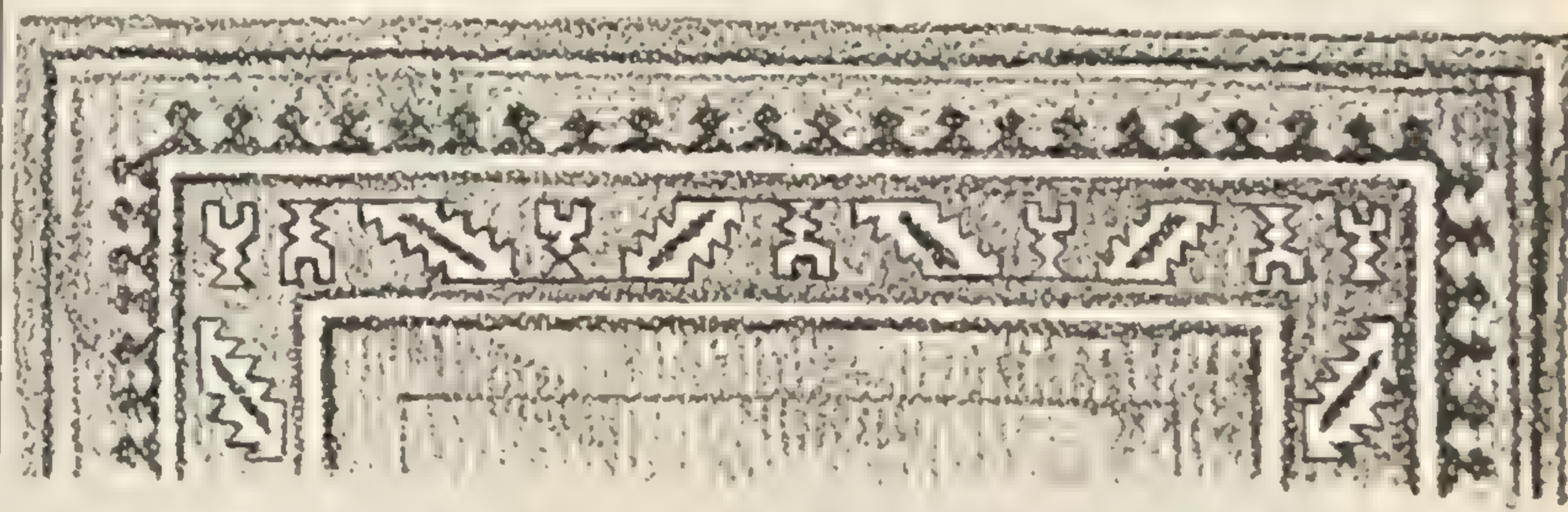
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The new designs in Women's
Boots and Slippers for Autumn
and Winter wear are ready :: ::

If it is inconvenient to call we
will mail a small booklet, illus-
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portant shapes :: :: :: :: ::

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Wild's Orientals

In your Fall refurnishing, begin with the rugs—"build up."
To secure an Oriental Rug of a certain size, coloring and de-
sign to fit a decorative scheme is often most difficult.

In making selections, begin at Wild's.

Our Fall stock is replete with choice specimens from the
Oriental weavers—carpets, rugs and mats; both modern
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rug in our extensive collection—or we can have it woven to
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FIFTH AVENUE
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Established 1852



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CELEBRATED PERFUMES

Season 1910 QUAND VIENT L'ÉTÉ



Season 1909 RUE DE LA PAIX

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"STEERO"
(TRADE-MARK)
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STEERO Bouillon Cubes make a delicious, appetizing bouillon. It's so simple—just pour boiling water on a Cube. It dissolves at once into rich, *real* bouillon—not tasteless beef tea. In Steero bouillon the flavor of vegetables, spices and beef is perfectly blended.

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ON THE BOOKSHELVES

IN "A Gentle Knight of Old Brandenburg" (The Macmillan Company, \$1.50) Charles Major has gone out of his accustomed paths to write an historical story of Prussia and her neighbors in the second quarter of the eighteenth century. His heroine is Wilhemina, sister of Frederick the Great, and most of the other characters are kingly and princely persons. Mr. Major has not attempted any such folly as archaic English to give his story an air of chronological realism, nor has he wasted much space in providing atmosphere and local color. He assures us, however, that the chief incidents of the tale are strictly historical. The author is treading partly in the perilous footsteps of a very distinguished predecessor, for one of his characters, early in the story, like Barry Lindon himself, is carried prisoner to be drafted into the half-crazy Prussian monarch's army. The tale bristles with adventures told with much spirit, and sometimes with no little humor. The anonymous illustrator has attempted to supply in his pictures, by means of costume, furniture, and architectural details, some of the local color that Mr. Major has not been at any pains to provide. In one picture at least, however, an error of perspective has resulted in a most laughable misproportioning of the figures in foreground, background, and middle distance. Mr. Major's attempt leaves upon the reader a singular impression of historical unreality and chronological indefiniteness.

In the volume "American Meat: Its Method of Production and Influence on the Public Health" (New York: Theodore E. Schulte; London: George Bell & Sons; \$1.50) Dr. Albert Leffingwell, late president of the American Humane Society, makes an attack upon the administration of the Federal Pure Food Law. He admits that meat packing houses are vastly cleaner than they were before the awakening of four or five years ago, that many abuses of that time have disappeared, but he insists that the packers have far too much influence in the administration of the law, that cruelty still exists in the butchery of animals, that inspection is not thoroughly effective, that the rules under which inspection is made are far too lax. He discusses the rules governing inspection and condemnation of carcasses more or less affected with such diseases as tuberculosis, lumpy jaw, trichina, and the like, and insists that, even if it be allowed that parts of the meat of diseased animals may be safely sold to the public, the labels under the guarantee of Federal inspection should leave no room for the purchaser to believe that he is buying the meat of absolutely sound animals. He desires a further investigation of conditions and practices in the meat industry, and an amendment of the law so as to make possible the effective protection of public health. If Dr. Leffingwell's contention can be accepted as sound, there is crying need of just what he urges, and in any event we may be sure that no law, Federal or State, and no system of inspection can long be an absolute guarantee against abuses. Only the most simple-minded believers in the efficacy of statute law ever supposed that Congress and the Agricultural Department could supply the place of that eternal vigilance which is the price not only of liberty but of health. Perhaps the most pertinent suggestion of Dr. Leffingwell is that meat inspection should be taken from the hands of the Department of Agriculture and lodged elsewhere.

"The Old Order Changeth: A View of American Democracy" (The Macmillan Company, \$1.25 net) is a smallish volume of essays by William Allen White, whose novel, "A Certain Rich Man," has attained a wide popularity. Mr. White represents that growing body of American thinkers who look forward with confidence to the future of our democracy, who accept some of the tenets of socialism, but decline to see the wholesomeness or necessity for the "class consciousness" of which many of the more violent socialists talk so much. He concludes that the capitalist must justify himself to the people if his functions are not to be taken over by the state, but he apparently hopes and expects that we shall manage to solve the problems of capitalistic production without reaching the stage of state socialism. Mr. White concludes that the courts are more responsive

to popular aspiration than they once were, but a careful study of decisions by the Federal Supreme Court would probably satisfy him that it has never lagged very far behind the politico-economic convictions of the people. Advanced thinkers have the habit of assuming, when the courts take conservative ground, that they are flying in the face of the popular will, when, as a matter of fact, the courts are merely with the unconvinced majority rather than with the convinced minority. It would be hard to prove that even the Dredd Scott decision was reactionary from the majority point of view. Mr. White's tone is sanguine, conciliatory, not over-sentimental. His style is without special charm, distinction, or force, and in seeking the last named quality he sometimes disregards taste and restraint without compassing his end. As an expression of American thought from the heart of the Middle West these essays are significant and valuable.

TWO STORIES OF MYSTERY AND CRIME

IN "The Whispering Pines" (G. P. Putnam's Sons, \$1.50) Anna Katharine Green has at last produced a detective story that is worthy of the author of "The Leavenworth Case." The "whispering pines," that give the richly suggestive title to the book, surround a country clubhouse situated on the outskirts of a small provincial town. During the winter the building is locked up and deserted. On a certain snowy night a young man driving by in a cutter notices smoke issuing from a chimney. As president of the club he naturally decides to make an investigation. Having gained an entrance with some difficulty, and while still in darkness himself, he is suddenly dumbfounded at the apparition of a beautiful young woman with a horror-stricken countenance, who comes flying down the stairs bearing a flickering candle in her hand, seizes a cloak and hat from the rack and quickly disappears in the night. This girl, whom the man, Ranelagh, had unsuccessfully urged to elope with him that very evening, is actually the younger sister of his fiancée, whose dead body the faithless lover discovers ten minutes later with marks of strangulation upon the throat. Shortly afterward the police arrive, and Ranelagh, unable to explain his own presence because of unwillingness to implicate the younger sister, is arrested on the charge of murder. Then follows the slow unraveling of the mystery, which is of course peculiarly baffling to the inconstant Ranelagh. Three or four times the unsophisticated reader thinks he has identified the guilty one in as many different persons and finds he is wrong in each successive case. The characters in the story may be totally lifeless and machine-made, but why complain?

The mystery is the thing, and in this instance it is unquestionably a mighty good one.

After reading "Cab No. 44" (Frederick A. Stokes Company, \$1.50), by R. F. Foster, the noted authority on bridge, we would sincerely advise that worthy gentleman to stick closely hereafter to the guidance of neophytes through the complexities of bridge and kindred games, for assuredly he is sadly out of his element as a writer of mystery yarns. One New York financier bets another the sum of \$10,000 that a big robbery can be committed by private arrangement and that the thief will be enabled, without any outside assistance whatever, to elude the metropolitan police for one entire month. An obliging Englishman, on a visit to the United States, offers his services as a thief, and the ball starts rolling. The idea is fairly original and promising, but Mr. Foster has developed his plot so awkwardly and crudely that one actually loses interest long before the climax is reached.

The characters, with the exception of the hero, are prosperous Americans of the vulgar type that are apt to be noticeable in Gotham's more pretentious hotels. It was the questionable taste, to say the least, on the part of the author, to make an Englishman the only person of decent breeding in his book.

Francis Jeffrey, in a once famous essay, held that as civilization increases the province of poetry inevitably decreases. Whether we agree or break with him, we cannot but subscribe to the obvious parallel in the case of the tale of mystery. Few names lift above the mass of men and clever must be the effort to be rewarded in this sated day.

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This corset has been designed to accentuate that simplicity of line and close fit so necessary for the clinging dresses of current fashions. It not only reduces and shapes the hips and back by means of the insertions of wide rubber webbing, but also moulds the entire corseted part of the form, which makes the corset fit snugly around the thigh, thus affording fashionable lines with ease and comfort.
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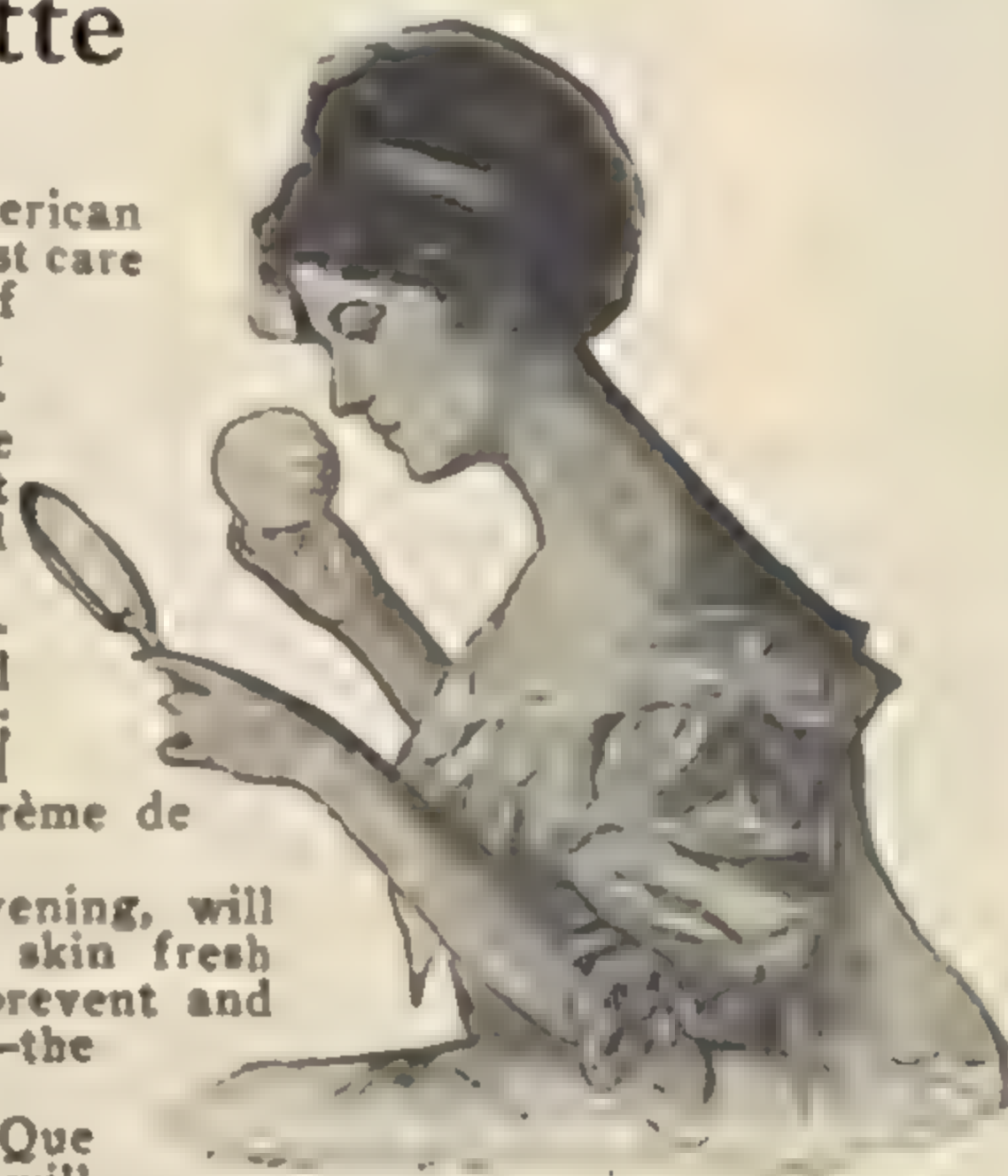
The strong airs of mountain and sea-shore, so very trying to the skin, have doubtless freckled and tanned her, but this condition may easily be remedied by using Dr. Dys' toilet preparations.

Nothing is more deliciously refreshing than these delicately perfumed Sachets to put in the ablution water; the wonderful tonic, Sève Dermale, and the fragrant creams, La Dysaline or Crème de Beauté.

These articles, used morning and evening, will take away tan and freckles, keep the skin fresh and bright, and with the Bandelettes prevent and remove that most dreaded intruder—the wrinkle.

Dr. Dys' interesting booklet, "Plus Que Belle," treating of youth and beauty, will be sent free on request.

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MOTOR VEILS

have met with such unprecedented success that we now offer them to you with beautiful rich painted borders in flowered or conventional designs. Both body and border guaranteed fast color.

The AUTARO Motor Veil protects you from the dust and wind. Keeps you warm and comfortable. Holds the hat firmly in the strongest wind.

Or as a scarf or throw adds the last touch necessary to a becoming and smart toilette.

Made in thirty-two colors—finest quality double weave chiffon.

Six different border designs.

Two Styles "HAT SIZE"—large enough to cover a big hat and hold it securely while motoring, and "HEAD SIZE"—to wear without a hat.

Have you seen

The AUTARO Evening Scarf?

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Write for full description.

For sale at the leading New York shops. If your dealer cannot supply you, write us and we will see that your order is filled. Price \$4.00 and up.

AUTARO VEIL CO.

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(The House of Original Novelties)



The PARIS OPENINGS

A First Glimpse of the Autumn Models as Shown by Two Great Couturiers

A HOLIDAY and an impending strike among the sewing girls delayed, somewhat, the opening of the usual exposition of autumn models. Therefore, the first few days consisted of an excited rushing from one place to another and at the present writing I am dealing only with the models displayed at two houses—the Maison Worth and Martial et Armand.

NO STRIKING INNOVATIONS.

While there is little that is really new, there is much to describe. A new manner of doing old things—a new mingling of colors, and a return of old fashions; some of these only a few seasons past, and some going back for centuries, all these make the expositions unexpectedly interesting. Yet it is impossible to say at this moment which of all the different forms displayed will become the accepted one. Indeed, it is likely that this season, as has been the case for several preceding ones, there will be a pleasing variety and still each woman can follow her personal taste while keeping inside the magic ring of "les modes."

AT THE MAISON WORTH

In the stately rooms of the Maison Worth, the old traditions of the house still preserve an atmosphere. While receiving their clients, new and old, on the opening day the *vendeuses* themselves were charmingly gowned in the last word. The manikins, all beautiful young women, while awaiting the call to the robing room sat and stood about the corridors clad only in lovely silk kimono wrapped lightly over their corsets and single, close-fitting undergarment. The red, green, purple, and blue of these little silk wraps made charming bits of color in dim corners and 'gainst the dark carved wood of the fine old furniture.

Later, clothed in a superb black velvet evening cloak, shaped like the cape of a Roman priest, one of these adorable creatures stepped forth with stately, studied movements, displaying to the full the beauty of the wide flowing garment. Smooth-fitting on the shoulders, it fell at the back in circular folds; the fronts curved shorter, rounding to the throat, over straight, sack-like fronts that fastened from neck to hem. Throughout, it was lined with a soft, coarsely-corded white moiré, this lining much in evidence, as the wing-like sides floated back in walking. With corded edges, a deep square collar was faced with the moiré and the long, loose coat sleeves turned up into high white cuffs. Collars are of every size and shape, but this wide collar was shown again on a second coat. It differed by shaping into points on the bust and lengthening to the waist line. This also was faced with white moiré that contrasted beautifully with a border of dark fur.

BLACK AND WHITE HOLDS IT OWN

The ever popular and beautiful contrast of black and white was carried out enchantingly in a gown of black and white satin. Over a sheath of white satin, short and scant, fell four-inch-wide panels of black satin edged with jet beads; each panel was a couple of inches longer than the skirt beneath. The same effect was carried out on the corsage with its guimpe and undersleeves of black chiffon. Short chemise oversleeves of the chiffon were deeply hemmed with black fur. This use of wide fur bands on short transparent sleeves is one of the marked features of the new models.

A NOVEL SKIRT MODEL

These panels, cut longer than the under-skirt, seem odd enough, but even more original is the following model which, like the one just described, I saw at Martial et Armand's. A street gown of white cloth has the side breadths of the skirt cut the usual walking length. Shaped with rounded corners they open back and front, edged with fur, and hang over an underskirt, visible only at the bottom of the opening.

The novel feature of the skirt lies in two indentations shown in the bottom. These are rounded on the upper edges and the part hollowed out in front is deeper than that behind. This gives, in front, a charming glimpse of the feet to the ankles, and behind there is no unsightly kicking-up of the skirt when the wearer walks. Even a person conservative in matters of dress must recognize the chic and charm of this fascinating finish on a slender, graceful figure.

MARTIAL ET ARMAND ARE PARTIAL TO DIRECTOIRE MODES

As is obvious this is a reminiscence of a mode of the Directoire—a period greatly affected by this house in their present models. This model retaining its quaint beauty is shown in different materials for the street. In their evening gowns the Directoire ideas are even more pronounced. There are fascinating, absurd little trains—scarcely even to be called trains—merely a bit of cloth, a point, or a corner, dropping from the drapery to a few inches on the floor. Often they end in a long tassel, with the effect of a rat hanging by his tail.

There is much more that I could dwell on regarding the beautiful models displayed at these houses, but I must hasten to give some general hints of the new models, leaving detailed descriptions for later letters.

LAVISH USE OF FUR

It is impossible to over estimate the importance of fur. There is hardly a gown that does not show a deep band of it on the skirt, and the more delicate the material forming the gown, the more necessary seems to be the fur trimming. There are fur buttons, and fur cordelieres, certainly a most quaint substitute for a belt.

The muffs of last winter were described as "enormously wide" so the only way to describe this season's is to state that they are much wider than those of last year, in fact a wider muff is not conceivable. Some of these show feathers mixed with fur, and there are some beautiful creations of marabout and ostrich feathers. Most fur sets, however, come in two pieces—a large, shaped stole, and muff, made up of as many skins with attached heads and tails as the purse can buy.

New coats for motoring, made of rough surfaced, coarsely woven frieze, are shaped like men's coats—loose, comfortably wide, with sleeves drawn into big cuffs.

RIBBON EYES FOR LITTLE FURRED BEASTS

Those who find unpleasant the glassy artificial eyes generally given to the heads of foxes and other beasts when devoted to feminine adornment may rejoice in the new fashion which replaces such eyes with little tufts of colored satin. Not contented with this some of the furriers are mixing with the fur tails little cones of colored ribbon (to match the satin eyes) and cords. It is a matter of choice whether an eye socket is better filled in with a gay bit of ribbon or a ghastly semblance of reality.

VEILED TRIMMINGS

The new use of transparencies is simply confined to portions of gowns and especially to veiling trimmings. Sashes, and Oh! there are so many sashes, of such a variety of arrangement and material, are often veiled. And certainly novel is this new idea of veiling fur trimming.

SPECIALLY DESIGNED BUTTONS

Buttons are used in profusion but they are never commonplace for every set of costume it is designed for the particular costume it is to accompany. It is difficult to predict at the moment what will be the fashionable colors, but in decoration a touch of red is much used. For instance a simple day-time gown of an irregular check in black and white, has little dangling red cord ornaments hanging from the bust, and the idea is repeated on the front of the skirt below the waist. MADAME F. Paris, August 20, 1910.

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REMARKABLE EFFICACY

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SEND FOR MRS. ADAIR'S NEW BOOK

It is free for the asking and describes all her remarkable preparations and the quick, reliable way to restore youthful beauty in face and form.

Some of Mrs. Adair's Preparations and Appliances

GANESH CHIN STRAP: removes double chin. \$5.00, \$6.50.

EASTERN MUSCLE OIL: removes lines and fills out hollows in face and neck. \$5.00, \$2.50, \$1.00.

EASTERN BALM CREAM: most remarkable skin food known. \$3.00, \$1.50, 75c.

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LILY SULPHUR LOTION: beautifies skin, removes redness; is most cooling, making it white and smooth. \$2.50, \$1.50.

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Models are now
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SUITS.

Fashioned on lines
of simplicity, very
smartly modeled.

CORSETS

New models of un-
rivalled excellence.

To Order

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MOOD Bust and Hip Reducers and Bust Supporters

(U. S. and Foreign Patents)

are made of the finest grade of silk elastic webbing, a patented material controlled exclusively by us, which is durable and can be laundered.

Nothing made or invented approaches these garments in creating form, reducing superabundance of flesh and assuring perfect draping of the costume; all of which are so highly essential to

Woman's Personal Appearance

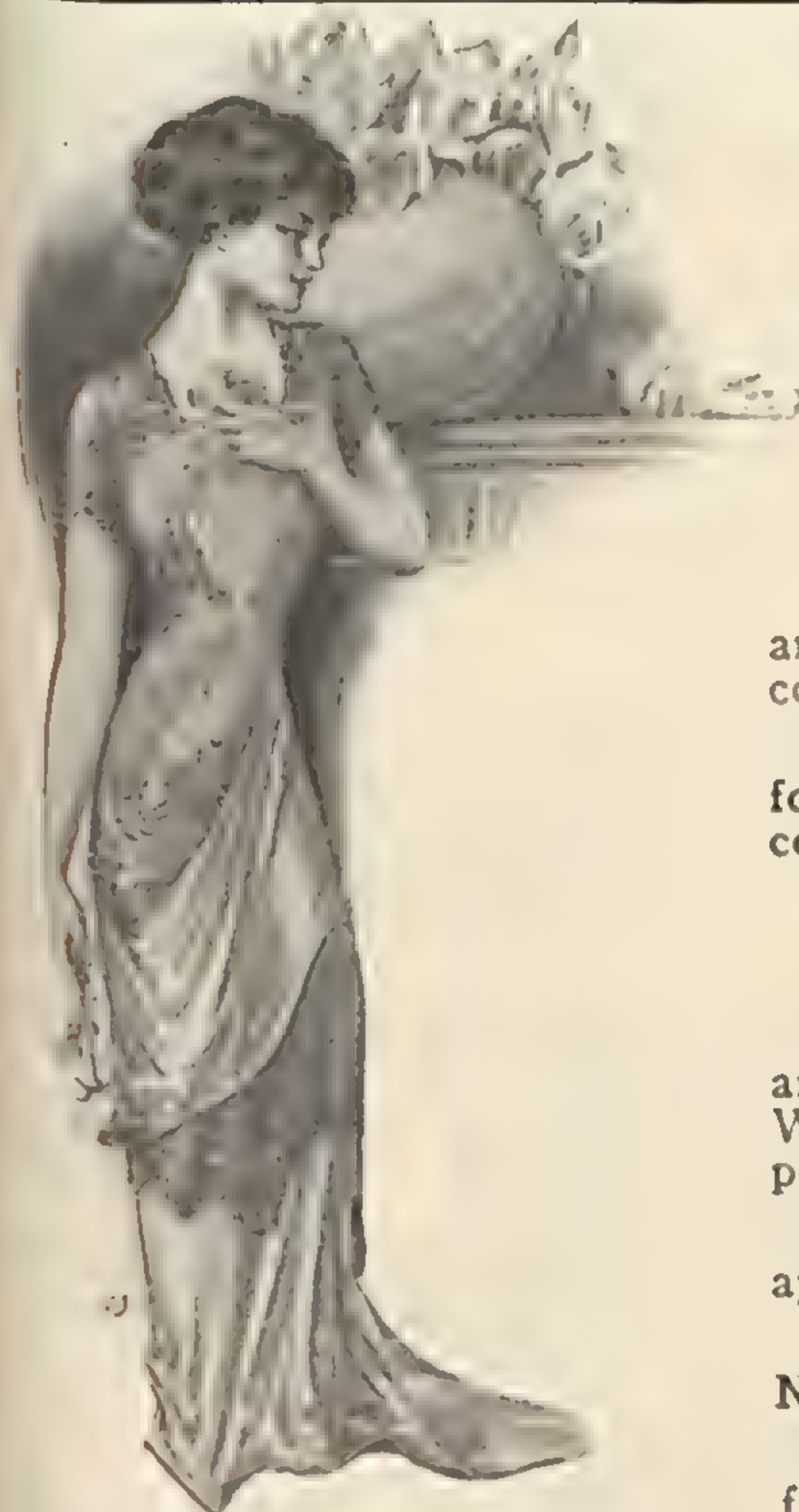
and comfort. Until the advent of these garments there was nothing a Woman's wardrobe commanded which embraced all of the above highly important aids to figure-perfection.

Novel Features in Corset Dept. Latest Style Bust Supporter (Patent applied for) with net front, especially designed for summer dresses.

The New Hip Reducers which do not require attaching to corset. New "Invalid Corset" which can be worn when in the most delicate health.

"THE FIGURE BEAUTIFUL," a dainty, little illustrated booklet mailed on request, gives full particulars about MOOD Bust and Hip Reducers and Bust Supporters.

ORDER BY MAIL, if leading shops and Corsetieres in your vicinity cannot supply you. Through the medium of our self-measurement form patrons may order direct from us with assurance of perfect fitting.



You may depend upon the MOOD Bust and Hip Reducers and Bust Supporters to insure a matchless draping of the gown no matter how simple it may be.



The upright, symmetrical pose is always possible when MOOD Bust and Hip Reducers and Bust Supporters are worn.

Dr.

J. PARKER PRAY'S TOILET PREPARATIONS

No. 1933 Guaranteed under the Food
and Drug Act, June 30, 1906.

OSALINE

The marvelous natural healthy coloring it imparts to the cheeks and lips has made it wonderfully popular with fashionable women. The closest scrutiny fails to detect it, nor can it be displaced by perspiration or bathing; of the highest value as a beautifier and purifier of the skin. A 25c. trial box will convince you.

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A refreshing and medicinal face powder for beautifying the skin. It will not clog the glands or pores of the skin. Flesh and White, 50c. a box.

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The enemy of an impure skin or bad complexion, purifies it and acts as a food, making the skin clear and healthy; does not produce a downy growth. Boxes 25c. and 50c. There are cheap imitations of the above preparations on the market. Be sure the name of Dr. J. PARKER PRAY is on every article.

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The Inlaid Linoleum Par Excellence
It comes in rolls 78 inches wide

The only accurate reproduction of true hardwood effects—grain, pattern and colorings are perfect and run all the way through. A large variety of beautiful RIXDORFER patterns for your selection.

RIXDORFER is easy to clean—sanitary—non-combustible—durable—economical.

Sold by all high-class dealers. Send 2c. for Booklet of artistic designs. Look for the name "RIXDORFER" stamped on every yard.

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Well-Dressed Women

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FIGURE-BRASSIERE

far superior to any corset-cover

Stylish, Comfortable, Healthful

Combines in one dainty, durable, inexpensive garment

*A boned corset-cover perfectly shaped
A correct and comfortable bust-supporter*

*A restful back and shoulder-brace
An effective figure beautifier*

Gives the figure stylish lines and correct poise. Fits snug and smooth over the corset hiding all ridges and eliminating every bit of fulness.

The present-day vogue in corset and gown makes this clever garment fairly indispensable. It enhances the effect of even the best-fitting corset, and wonderfully improves the fit and appearance of the outer gown.

An ideal dress-foundation that delights every woman who puts it on.

100 different styles for stout, medium and slender figures. Sizes 32 to 48 bust. Open front or back. Made of Batiste, Nainsook, Linen Mesh, etc., elaborately trimmed with lace, embroidery, insertion and ribbon. \$1.00 and up.

Style No. 1906 (illustrated above) made of fine Batiste, Torchon lace, satin-ribbon run -- \$1 each

Re-inforcing arm-shields, adjustable corset-hook, invisible boning, faultless seaming and darting, perfect shaping, daintiest workmanship, washable materials—no other brassiere but the De BEVOISE combines all these valuable features. Therefore

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At all good stores. Be sure our label, "De BEVOISE BRASSIERE" (pronounced "debb-e-voice brassy-air") is on every garment you buy. It guarantees you will be satisfied or have your money refunded. Decline substitutes. If your merchant will not supply you, we will.

Our illustrated booklet, "The Figure Beautiful," will be sent to you free on receipt of your merchant's name.

Chas. R. De Bevoise Co. 33-F Union Square New York



THE AUTUMN MODES OF PARIS

(Continued from page 32.)

velveteen will have a great vogue this autumn, and the Bond Street expert pins his faith on the very narrow hair-line black striped velvet in wide width for the creation of dressy coats and skirts. A particularly attractive model in this material had a wide inserted band, cut on the bias and finished with a large piping, round the bottom of the skirt. The coat was short and semi-fitting, with a straight back and bias side pieces, and it fastened in front with a very large silk cord covered button. Some effective black braiding was seen on the fronts and back, but the cachet was given by the collar of bright blue satin on which was worked bar-shaped motifs in old-gold thread and blue and black silks, the lining being a lovely shot-blue satin. On this coat, as on a gray striped velvet coat trimmed with gray soutache, the cuff to the sleeve was a narrow double one, in shape like those on a man's evening smoking jacket.

A lovely gown in gray velvet shot with mauve was trimmed with chinchilla, made in Princess form, as are so many for afternoon wear for the autumn. The sides were opened to show a plaiting of mauve moire which gave some desirable fullness around the feet. On the corsage was a deep square guimpe of gray net embroidered in dull silver and gray and mauve silks with a fichu of mauve and gray chiffon, the little coatee with its mauve charmeuse lining and wide drooping revers having an edging of the fur.

VELVET "REST" GOWNS

Many of the "rest" gowns which are to be worn at the Scotch castles this autumn are of the softest velvet, and one which

looked ideally comfortable was carried out in rose-colored velvet. The novelty lay in the arrangement of the corsage portion which was divided as it were just below the bust with thick cable cord of velvet, the waist being encircled with a girdle of plum-colored Liberty satin having the ends worked in dull gold and finished with a gold fringe. The sleeves, ending at the elbow, were cut in one with the bodice and finished with cuffs of Venetian lace beneath which came undersleeves of Valenciennes lace. A deep collar of the Venetian lace cut in vandykes and a little rabat de cure finished the neck. Another boudoir gown in gray velvet had a silver girdle and very deep collar of lace for its sole trimming and fastened down the side with twisted silver looped bows.

NOTABLE CLOTH GOWNS

Blues in bright shades will be highly favored this coming season, and there is a distinct feeling for both royal and Saxe blue, though the term royal is given to two shades I notice. One is the crude and popular color which which we are all familiar, the other has a dash of gray in it and is certainly more pleasant and in better taste for cloth gowns. The brighter color will have the pre-eminence for linings and as a foundation for embroidery and soutache trimmings. Red in certain subdued shades will be popular in cloths and serges, the latter for skating wear, but they will not have the patronage that is accorded them by Parisiennes. We shall prefer blues, purples and grays, while already one or two very becoming models have been created in the finest white suède faced cloth, as supple and soft as cachemire.



FASHION DESCRIPTIONS

PAGE 23

LEFT FIGURE.—A stunning fur coat of azure seal with deep revers, cuffs and border of natural skunk. From Revillon. The hat is a Carlier model of green and gold brocade trimmed with loops of bottle-green velvet, and faced with shirred silk, in changeable tones of yellow and green. The tiny flowers are satin roses of palest mauve. Hat from Maison Bernard.

UPPER MIDDLE.—Collarette and muff of black astrakan, trimmed on one side only with a border of black lynx. One of this season's new effects. From Revillon. Georgette hat of black velvet with a turned-up brim edged with a plaited frill. The sole trimming is a pheasant head and quills in tan color. From Maison Bernard.

LOWER MIDDLE.—A lovely set of white fox furs, edged with gray fox—a pretty novelty of the season. From Revillon. The hat is a Carlier model (the front and back views are both shown), the top of which is black satin with velvet underneath. It is trimmed with plumes of pale gray and tiny Marie Antoinette roses in pastel shades of green, rose, blue, mauve and écarle satin. From Maison Bernard.

RIGHT FIGURE.—A smart coat cut on the Russian lines, made of black caracul with a belt, cuffs and neckband of sealskin. From Revillon. The toque is by Pouzanne. It is made of black silk beaver faced with black velvet and trimmed with upstanding coque feathers of pale gray. Imported by Maison Bernard.

PAGE 32

LEFT FIGURE.—Charmeuse in the soft shade called ashes of roses is veiled under black ninon in this model. The wide galoon of Japanese hand embroidery in the color of the dress which trims the bodice and skirt contrasts strikingly with the jet-studded embroidery of the ninon.

UPPER LEFT.—Dress of Nile-green messaline and black Chantilly net, the latter showing dainty water-lilies in hand embroidery. A corresponding deep net flounce drops over the bodice and sleeves, and is finished with ball fringe and held by revers on the shoulders.

UPPER MIDDLE.—Soft corn-colored messaline robe veiled in black chiffon. Bodice and short sleeves cut in one are covered with fine Chantilly lace before the chiffon covers it down to the knees; and there is gathered and heavily embroidered down to the hem in front and the train in back which is hemmed with black messaline.

MIDDLE.—Gown of heavy white brocade partly hidden by embroidered net forms this elegant dress and is the foundation for the rows of crystal bead fringe which cover the short lace sleeve and the dress below the hips.

RIGHT FIGURE.—Pale pink crêpe de chine gown flowing in graceful, artistic lines into a long train; the classic effect is deepened by a black chiffon tunic which is held on the left shoulder and hand-embroidered in a Grecian design. Bodice, sleeves and lower part of skirt are also hand-embroidered in pale pink.

PAGE 40

LEFT FIGURE.—Bob-Marie model made of lobster-red chiffon-cloth that hangs in classic lines over a slightly trained, gored fourreau of soft white satin, shirred twice at the knee on cords. The bodice is built upon a décolletée foundation of shirred malines lace, crossed on the shoulders with wide hem-stitched bretelle bands of the lobster, chiffon, and confined by a high curved corset-girdle (cut in one piece) of extraordinarily effective embroidery, done on the self-material in two shades of the self-color. The long tunic falls in full lines, and is confined below the knee by a high, straight dado band of matching embroidery, so heavily encrusted that, by its weight, it holds down the light fabric. Vogue pattern cut to measure: bodice, \$2; skirt, \$2.50; entire gown, \$4.

MIDDLE FIGURE.—A Poiret model of great elegance with the very narrow sheath-like fourreau, or foundation, made of heavy crimson crêpe, over-draped with a full princess tunic that falls from the shoulder to the knee, and is shirred on all its edges, being confined there with a border of round jet beads that add a distinct em-

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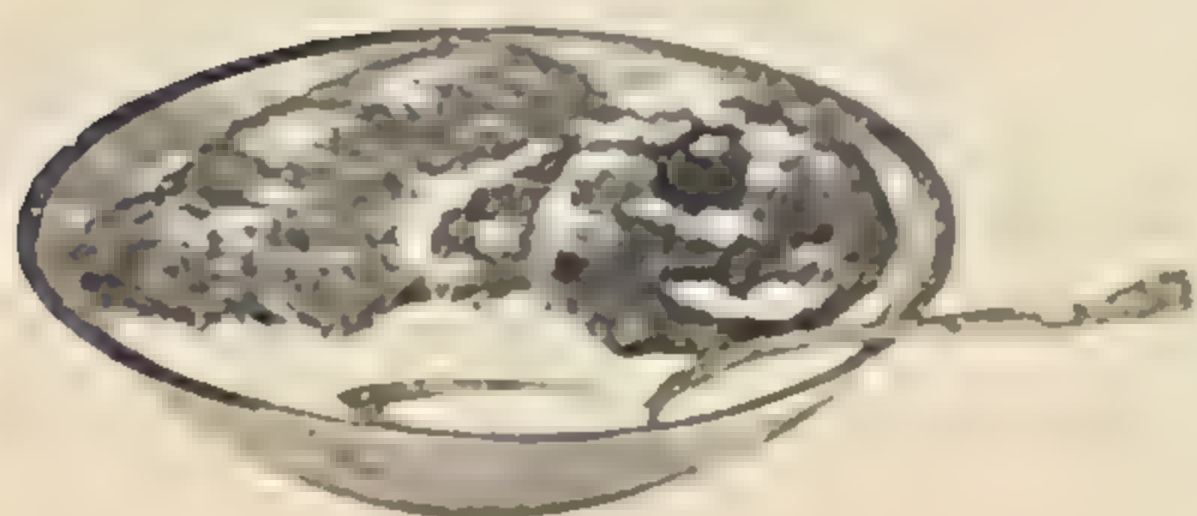
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FASHION DESCRIPTIONS

(Continued from page 84.)

phasis to the color contrasts. The décolletage, curved in a low line at the front to display cross-folds of the crimson crêpe, is similarly finished; the feature which gives the toilette its distinctive chic being the line of gun-metal cord which confines the Empire bodice with a slight droop under the bust, and ends in the front with a rich conventionalized tassel of the same tinsel. Cut-to-order pattern in any size, \$4.

RIGHT FIGURE.—An adorable evening wrap developed in such an antiquated style that it is the height of novelty. Made of gray louisine, covered with pale-blue chiffon-cloth, it has the effect of hydrangea color. The shape is altogether novel, being fashioned like a priest's vestment, rounded on all its corners. The trimming is of loosely woven gray silk braid, bordered on both sides with gray rat-tail. A small pointed hood at the back terminates in a coquettish tassel, and the arm-openings serve to hold the soft garment of elegant slipperiness in place on the shoulders. At the lower edge is set a deep band of flowered chiffon that is heavily run with shaded green silk in the spaces. Pattern cut to measure for \$3.

PAGE 41

LEFT FIGURE.—Dinner gown showing the smart combination of black chiffon used as a veiling to Delft-blue satin. A band of the blue satin surrounds the deep chiffon tunic above the hem, and a wide black satin sash is draped eccentrically from the middle-back, around one side and up the front. The low V-shaped bodice is elaborately encrusted in a pattern of chenille with blue crystal beads, and the short elbow sleeves are completed by folds of blue satin ribbon. Vogue pattern cut to measure. Price \$2.50 for skirt, \$2 for bodice, or \$4 for the entire gown.

RIGHT FIGURE.—An evening gown that is a dainty combination of Pompadour and plain pink chiffon with pink taffetas, the flowered portion being used exclusively for the bodice. The inner décolletage is outlined with black filet net, and the overlapping one shows a pretty garlanded arrangement of the flowered chiffon, continued on to the sleeves. These straight elbow sleeves are finished by upstanding trimming bands of the plain taffetas, made of cord-edged scallops in a fashion delightfully new. Quite in harmony, this motif of scalloped bands appears in the bodice above the ceinture, and again to confine the skirt fulness at the knee, there being a plain chiffon band, consisting of three tucks, around the narrow skirt's lower edge. Vogue pattern cut to measure, \$4.

PAGE 42

LEFT FIGURE.—Dress of white cloth with a broad black and white stripe. The belt and skirt band are of black satin, the yoke is of white messaline with a vestee of point de Venise lace. The skirt is a three-piece one with draped paniers cut on the bias. The sleeve is long and plain, and meets the strap which runs over the shoulder. Under the arm, the material is cut on the bias. Pattern cut to measure. Price, \$2.50 for skirt, \$2 for bodice, or \$4 for the entire dress.

MIDDLE FIGURE.—Dress of dark blue serge and velvet with a yoke of white Italian lace. The skirt is cut with a double flounce, the lower one trimmed with the velvet points. The bodice is also trimmed with velvet points. Pattern cut to measure. Price, \$2.50 for skirt, \$2 for bodice, or \$4 for the entire dress.

RIGHT FIGURE.—A very pretty dress of dark green serge with a deep pointed yoke of black Chantilly. Revers of ermine; bows of black velvet. The skirt is cut circular, and has a shaped flounce which is draped up toward the right knee, where it is caught with a black velvet bow. The sleeves and bodice are cut all in one piece, and the bodice closes at the front. Pattern cut to measure. Price, \$2.50 for skirt, \$2 for bodice, or \$4 for the entire gown.

PAGE 43

LEFT FIGURE.—Callot model in rose and black satin, draped with white chiffon which is hand-embroidered in white floss. The skirt is round length, finished at the bottom with a broad band of black satin. The

drapery is of white chiffon held in place with cabuchons of black satin.

MIDDLE FIGURE.—A stunning dress from Beer, in black and white satin. The hand-embroidery is in black and silver. The lower portion of the three-quarter length sleeve is of marine blue satin.

RIGHT FIGURE.—An evening gown from Beer, made of white satin, with a deep skirt border of black satin joined to the upper skirt by an embroidered band. The white satin is entirely veiled with real black Chantilly lace, as fine as a cobweb. The foundation of the bodice is of hand-run Italian lace, over pale pink chiffon, and veiled with fine black net. The lower bodice portion is of apple-green silk. Both skirt and bodice are trimmed with hand-embroidery, formed of silver bugles and fine black jet.

PAGE 44

LEFT AND MIDDLE FIGURES.—These show the front and back views of the same gown. It is made of rose-colored satin with a bodice formed mostly of cream lace. Bands of satin outline the back panel, run over the shoulders, cross at the front and continue all around the bottom of the skirt. Pattern cut to measure, \$4.

RIGHT FIGURE.—A draped model of softest pearl-gray satin shirred at the waist line on two heavy cords. The trimming is hand embroidery in Persian coloring. Pattern cut to measure, \$4.

PAGE 45

LEFT FIGURE.—Dinner gown of golden crêpe charmeuse, and chiffon cloth, trimmed with embroidered bands. The bodice, which closes at the centre back, is made with sleeves cut in one with the shoulder; lower portion of the bodice is veiled with the chiffon cloth, which is several shades darker than the crêpe. The skirt is cut in nine gores, and has a graceful tunic effect of the chiffon. The ends of the tunic are finished with tassels. Cut-to-measure pattern: \$2.50 for skirt; \$2 for bodice; \$4 for entire costume.

MIDDLE FIGURE.—A lovely gown of draped white chiffon over a foundation of satin. The chiffon is beautifully embroidered in a design on the skirt and bodice formed of roses fashioned of satin ribbon. The girdle is of Atlantic-blue satin, cut in a point at the front. Pattern cut to measure, \$4.

RIGHT FIGURE.—Gown of wheat-colored crêpe mêtéore with sleeves and yoke of silk lace, and band and belt of darker satin. The skirt is made on a two-piece foundation, to which is attached a circular flounce. The upper part is draped toward the left side and held under a knot, giving a bow effect. Pattern cut to measure: \$2.50 for skirt; \$2 for bodice; \$4 for the entire gown.

PAGE 46

LEFT FIGURE.—A very pretty model of black Prunelle cloth and black messaline satin. The dress closes a little to the left of the front with small black silk frogs. A patent leather belt is worn at the waist. Yoke and collar of fine cream lace.

MIDDLE FIGURE.—A simple dress for mourning, made of henrietta cloth and trimmed with bands of crêpe, and crêpe-covered buttons. The yoke, collar and cuffs are of fancy black net.

RIGHT FIGURE.—A good-looking dress of dark-blue corduroy velvet which closes at the middle front with tiny satin-covered buttons. The band around the bottom of the skirt is narrower than the upper part, being about two yards, or a little more, in width. The yoke and collar are of all-over lace.

PAGE 47

LEFT FIGURE.—Gown of cream-colored cachemire de soie, with a tunic and bodice drapery of light brown chiffon. The top of the skirt is gored, and fits snugly to the figure, and from the knees down a flounce is laid in box plaits. The tunic, which is beautifully embroidered, forms the same points at the back that it does at the front. The under-bodice is of all-over lace veiled with draped chiffon; the sleeve and shoulder is cut all in one. Pattern cut to measure, \$4.

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FASHION DESCRIPTIONS

(Continued from page 86.)

MIDDLE FIGURE.—Dress of white satin and black chiffon. The skirt is gored, and the tunic hangs in four separate sections, each one bordered by a deep shaped band of velvet, embroidered in black, white and indigo blue. The high girdle is of gathered white satin. The foundation of the bodice is of white satin, with a quaint little overbodice of shirred black chiffon, which is slashed open at the sides. Bertha effect of the embroidered velvet; yoke, collar and cuffs of all-over lace. Vogue pattern cut to measure, \$4.

RIGHT FIGURE.—A useful light wrap of flame-colored chiffon cloth, with narrow revers effects of shirred taffeta. The back view of this garment is similar to the front. Vogue pattern in any bust measure, \$2.

PAGE 48

LEFT FIGURE.—A trig suit of ocean-green cloth, with embroidery in soft Persian coloring, and a touch of black velvet at belt and sleeve. The coat is double-breasted, and has a tiny vest of white satin. Sleeves cut in one with the shoulders. The skirt, which is circular, measures $2\frac{1}{4}$ yards around the bottom. Pattern cut to measure, \$5; separate skirt, \$2.50; coat, \$3.

MIDDLE FIGURE.—Dress of gray serge, with trimmings of darker gray velvet. The skirt is the new three-gored model, with a seam on either hip; at the left side of the front is inserted a narrow V-shaped panel edged with large buttons and button-holes. Around the bottom is a $2\frac{1}{2}$ -inch band of velvet. The bodice is made with sleeves which are cut in one piece with the shoulder, and terminate in a tucked net cuff. Bodice pattern cut to measure, \$2; skirt, \$2.50; entire dress, \$4.

RIGHT FIGURE.—A dress of black and white striped cheviot. The seven-gored skirt, which closes at the back, has a broad band seven inches deep outlined with satin at top and bottom. The bodice also closes at the back, and has a three-inch band running crosswise around the lower part. Collar of white chiffon. Skirt pattern cut to order, \$2.50; bodice, \$2; entire dress, \$4.

PAGE 49

LEFT FIGURE.—Serviceable tailor-made suit in a brown and tan mixture of heavy rough surface material. The skirt is narrow, but at either side, below the knees, is a fancy panel of plaits. The semi-fitting coat has a deep shawl collar of skunk fur.

MIDDLE FIGURE.—Modified Russian effect made of Copenhagen blue broadcloth. The skirt is circular, with a double box plait at the back, and all around the bottom is a narrow knife-plaited flounce. The jacket fastens to one side with tiny gold buttons, and there is a black patent leather belt at the waist. The collar and cuffs are of white, embroidered in black and white.

RIGHT FIGURE.—Good-looking tailor-made of black serge. The skirt has a high waist-line (one of the features of the French models) and a broad, straight panel, back and front, at each side of which is a tiny panel of plaits. The jacket shows the popular kimono sleeve, finished with a cuff of black velvet.

PAGE 50

UPPER MIDDLE FIGURE.—Serviceable blouse of white marquisette, with inserts of heavy Irish beading. The hand-embroidered roses each have an Irish crochet motif for the centre.

LOWER LEFT FIGURE.—Washable blouse of white mull. At the front is a plaited side quill, edged with fold of heliotrope attached with a tiny Cluny insert. The cuffs are finished in the same manner. On either shoulder is a long epaulet, finished with embroidered scallops.

RIGHT FIGURE.—This bodice is made of white batiste, hand embroidered, and closes at the centre front with a pointed jabot, which is trimmed with Cluny and Valenciennes lace.

In the upper left-hand corner is an odd-shaped jabot of white batiste with a deep border of real Irish crochet lace. The tiny collarette is of pale blue satin with little pink rosebuds. The turn-down collar and jabot in the upper right corner are of finest white Swiss, hand-embroidered and with inserts of narrow lace. The "Toby" collar and frill is of white batiste and Irish crochet. The jabot underneath it is for semi-mourning use, being a three-

flounce one, made of black net, each flounce edged with a frill of black point d'esprit, and under the two lower flounces are facings of white net.

PAGE 51

LEFT FIGURE.—A stunning street dress in a modified Russian style, made of fine French cheviot, with belt, collar and bow of satin and trimming of soutache. The skirt is made with fitted yoke, which is cut in one piece with the front panel, the rest of the skirt being side plaited, cut perfectly straight. The coat effect closes to the left side of the front, the yoke being entirely separate. Pattern cut to order in any size. Price, \$2.50 for skirt; \$2 for bodice; \$3 for bodice and peplum; or \$4 for the entire dress.

MIDDLE FIGURE.—A distinctive model of basket-weave cheviot with a yoke and collar of white batiste. The waist is cut with an extended shoulder, to which is attached a three-quarter length sleeve. This bodice closes diagonally across the front with cloth-covered buttons. The skirt is cut circular, with a seam at the centre front, and has a flounce at the bottom. Cut-to-order pattern in any size. Price, \$2.50 for skirt; \$2 for bodice; or \$4 for the entire costume.

RIGHT FIGURE.—Simple dress of navy blue diagonal serge trimmed with tucked bands and folds of the same material. Belt of silk. The skirt is three-gored, with a seam over each hip and one at the centre back. The bodice has sleeves which are cut in one piece with the shoulder, and closes at the back. Serge covered buttons and a silk cord with tassels trim. Cut-to-order pattern in any size. Price, \$2.50 for skirt; \$2 for bodice; or \$4 for the entire dress.

PAGE 52

LEFT FIGURE.—"Sortie de bal" of rose-colored satin with raised velvet roses of the same tone. The deep shawl collar, turn-back cuffs and pocket-effect flounce at the bottom are of vatican purple velvet. The fold around the bottom of the coat is sewed on the lower edge only, hanging loosely at the top, being faced with rose-colored satin, veiled with same-tone chiffon. Cut-to-order pattern in any size may be had for \$3.

MIDDLE FIGURE.—A charming little dress of wheat-colored crepe, with a veiling of tucked chiffon. The underskirt is perfectly straight up and down, and of round length. The tunic, which is opened at either side, is slightly gathered in at the lower edge on side-plaited band of ribbon. Cut-to-order pattern in any size. Price, \$2.50 for skirt; \$2 for bodice; \$3 for bodice and tunic; or \$4 for entire gown.

RIGHT FIGURE.—Evening wrap of electric-blue satin, heavily embroidered on the sleeves and at the bottom; and with a long, narrow vest of black velvet. Bands of chinchilla fur trim. Pattern cut to order in any size for \$6.

PAGE 53

LEFT FIGURE.—An adorable tea-gown of ciel-blue messaline, with coat effect of Spanish lace, in cream color. The streamers and rosettes of blue ribbon match.

MIDDLE FIGURE.—Tea-gown of pale-blue messaline with a loose coat effect of white lierre lace.

RIGHT FIGURE.—This ravishing negligée is of palest pink crêpe de chine, with a panel effect of Spanish and Oriental lace.

PAGE 56

LEFT FIGURE.—Coat of gray striped French cheviot, buttoned with gray buttons trimmed with white enamel. There is a trimmed with white enamel. There is a seam at the middle back, and a broad fold into which the coat proper is gathered with a tiny bit of fulness. Cut-to-measure pattern. Price, \$3.

MIDDLE FIGURE.—Of dark green cloth with a square sailor collar. The coat has a seam at the middle back, open halfway down. Pattern cut to measure; price, \$3.

RIGHT FIGURE.—Coat of gray corded silk which fastens with a steel buckle with loops of silk. There is a straight-cut flounce at the bottom, which is a little higher at the front than at the back. The sleeves are cut in one piece with the shoulders, and the revers and cuffs are of the same material as the coat. Cut-to-measure pattern; price \$3.



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will remove freckles, moth patches, and all the imperfections caused by sun and wind. Apply Cameo Cream on retiring, and your skin will quickly become smooth, velvety and clear. Price \$1.00.

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which will preserve the beauty and youthful texture of the skin. Luxuria is far superior to cold cream in effectiveness, because it is the most penetrating cream ever discovered.

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SOCIETY

CALENDAR of AUTUMN SPORTS

AVIATION

Sept. 17th.—Indianapolis, Ind. Elimination race for Gordon Bennett Balloon Race.
Sept. 18th.—Bordeaux, France.
Sept. 19th-24th.—Detroit, Mich. Wright exhibition flights.
Sept. 24th-Oct. 3d.—Milan.
Sept. 26th-30th.—Trenton, N. J. Exhibition flights by Wright aviators.
Oct. 18th-Nov. 2d.—America. Gordon Bennett Cup.
Oct. 29th.—Aviation Meet, Belmont Park.
Oct. 1st-8th.—Springfield, Ill. Exhibition flights by Wright aviators.
Oct. 3d-8th.—Sedalia, Mo. Exhibition flights by Wright aviators.
Oct. 5th-15th.—St. Louis, Mo. Aeroplane Exhibition.

AUTOMOBILING

Sept. 15th-22d.—Road Races at Lowell, Mass.
Sept. 17th.—Power Boat Race through Whirlpool Rapids, Niagara Falls.
Sept. 17th.—Track Meet, under auspices of Morristown, N. J., Automobile Club.
Oct. 1st.—Vanderbilt Cup Elimination Race, Grand Parkway, Long Island.
Oct. 15th.—Grand Prize Race, Grand Parkway, Long Island.

BENCH SHOWS

Sept. 17th.—Westchester Kennel Club.
Sept. 20th.—Framingham District Kennel Club, Framingham, Mass.
Sept. 20th-23d.—St. Clair Kennel Club, Detroit, Mich.
Sept. 21st-24th.—Genesee County Kennel Club, Batavia, N. Y.
Sept. 22d-24th.—Appalachian Kennel Club, Knoxville, Tenn.
Sept. 23d-24th.—Whippany River Kennel Club, Morristown, N. J.

FOX AND DRAG HUNTING

Sept. 19th.—Opening Meadowbrook Hunt, L. I., autumn season.
Sept. 17th.—Annual Berkshire Hunt Race, Lenox, Mass.

HORSE SHOWS

Sept. 19th-23d.—Ogdensburg, N. Y.
Sept. 22d-24th.—Mineola, L. I.
Sept. 27th-Oct. 1st.—Montreal.
Sept. 19th-24th.—Michigan State Fair Horse Show.
Oct. 7th-8th.—Piping Rock Horse Show, Locust Valley, L. I.
Oct. 6th-8th.—Morristown Field Club Horse Show.

GOLF

Sept. 23d-24th.—Merrimack Valley County Club, Lawrence, Mass.
Sept. 24th.—Mass. vs. R. I. Team Match, Brookline, Mass.
Sept. 28th-29th.—Apawamis Club, Rye, N. Y.; Seniors' Tournament.
Sept. 30th-Oct. 1st.—Albermarle Golf Club, Newtonville, Mass.

MISCELLANEOUS

Sept. 24th.—New York A. C. Games, Travlers Island.
Nov. 12th.—Football; Georgetown College vs. University of Virginia.

DIED

Alexandre.—Suddenly on Aug. 22d at his residence, Spring Lawn, Lenox, Mass., John E. Alexandre, son of the late Francis and Marie Civilse Alexandre, in his 69th year.
Flower.—At Watertown, N. Y., Aug. 23d, Mrs. Roswell P. Flower, widow of ex-Governor Flower, in the 74th year of her age.
Boyesen.—On Aug. 19th, at her residence in Southampton, L. I., Mrs. Elizabeth M. Boyesen, widow of Hjalmar Hjorth Boyesen, the novelist.
Shanley.—Suddenly, at Stamford, Conn., on Aug. 25th, James Roosevelt Shanley, of Newark, N. J.
James.—On Aug. 26th, at North Conway, Mass., Prof. William James, of Harvard University, a native of New York, in the 69th year of his age. Professor James was a brother of Henry James, the novelist.
Zabriskie.—At her residence, Rhode Island Ave., Newport, Mrs. Sarah Titus Zabriskie.

ENGAGED

Warren-Thayer.—Miss Katherine Warren, second daughter of Mrs. Samuel Dennis Warren, of New York, to Mr. John Eliot Thayer, Jr., of New York and Boston.

Caldwell-Bunker.—Miss Elenor Caldwell, younger daughter of Mrs. Francis Shippee Caldwell, to Charles W. O. Bunker, U. S. N.

Steele-de la Greze.—Miss Eleanor H. Steele, daughter of Mr. and Mrs. Charles Steele, of New York, to Count Jean de la Greze, Attaché of the French Ministry of Foreign Affairs in Paris.

Alexander-Wellman.—Miss Francis Gordon Alexander, daughter of Mr. and Mrs. William Alexander, of No. 14 West 37th St., New York, to Mr. Allen Gouverneur Wellman, son of Former District Attorney Francis Wellman and Mrs. Wellman.

Cady-Cory.—Miss Julia B. Cady, daughter of Mr. and Mrs. J. Cleveland Cady, of 315 West 89th St., New York, to Mr. Robert H. Cory, of Englewood, N. J.

Butts-Honman.—Miss Florence Emma Butts, youngest daughter of Magistrate Arthur C. Butts, of New York, to Mr. Theodore Honman, of Mobile, Ala.

De Bruyn-Robbins.—Miss Irene de Bruyn, daughter of Casimir de Bruyn, of Buenos Ayres, Argentine Republic, to Mr. Warren Delano Robbins, son by former marriage of Mrs. Price Collier, of New York.

Briscoe-Bateson.—Miss Charlotte Briscoe, of Virginia, to Mr. Charles Wagstaff Bateson, son of Mr. and Mrs. Charles Edward Bateson, of 20 West 48th St., New York.

Denny-Gardiner.—Miss Elizabeth Denny, daughter of Mr. and Mrs. Arthur B. Denny, of Chestnut Hill, Brookline, Mass., to Mr. Robert Hallowell Gardiner, Jr., a son of Mr. and Mrs. Robert H. Gardiner, of Boston, Mass.

Black-Hunt.—Miss Gwendolyn V. Black, daughter of Mrs. S. P. Black, of Rochester, N. Y., to Mr. Reginald Hunt, son of the Hon. and Mrs. Alexander Hunt, of London.

Houghton-Ellis.—Miss Florence Preston Houghton, daughter of Dr. and Mrs. H. Seymour Houghton, 310 West 88th St., New York, to Mr. R. M. Ellis, of Birmingham, Ala.

Houghton-Gales.—Miss Helene Seymour Houghton, daughter of Dr. and Mrs. H. Seymour Houghton, 310 West 88th St., New York, to Mr. George M. Gales, of Raleigh, N. C.

Tomkins-Aspinwall.—Miss Susan Elliott Tomkins, daughter of the late Rev. Dr. and Mrs. Elliott D. Tomkins, of this city, to Mr. Henry Lloyd Aspinwall.

WEDDINGS TO COME

Deacon-Peabody.—Sept. 15th.—Miss Edith Deacon, daughter of Mrs. Edward Parker Deacon, to Mr. George Lee Peabody, at the home of the bride's aunt, Mrs. Baldwin, Newport, R. I.

Best-Carroll.—Sept. 15th.—In New York. Mrs. Annie Livingston Best to Mr. Arthur Carroll.

Makerlar-Fargo.—Sept. 15th.—At the home of the bride's parents, near London, Miss Gwendolyn Makerlar to Mr. James Stanley Fargo, of New York.

Cobb-Amory.—Sept. 20th.—Miss Leonore Cobb, daughter of Mr. and Mrs. Henry S. T. Ves Cobb, of New York, to Mr. Robert Amory, Jr., son of Dr. and Mrs. Robert Amory, of Boston, Mass.; at the Church of the Messiah, New York.

Adams-Gair.—Oct. 1st.—Miss Jean Dunbar Adams, daughter of Mr. and Mrs. Horatio Mortimer Adams, of Brooklyn, to Mr. Robert Gair, Jr.; at Appledore, Glen Cove, L. I.

Fish-Cutler.—Oct. 8th.—Miss Rosalind Fish, daughter of the Honorable Hamilton Fish and a niece of Mr. Stuyvesant Fish, to Mr. John Cutler, of Brookline, Mass.; at St. Philip's in the Highlands, Garrison, N. Y.

Demorest-Davenport.—Oct. 22d.—Miss Alice Louise Demorest, daughter of Mr. and Mrs. William Curtis Demorest, of New York, now at Loon Lake, N. Y., to Mr. William Rufus Davenport, a son of Mr.

(Continued on page 92.)

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FIFTH AVENUE LINEN STORE

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Women's Hand Embroidered } \$3.00
Beautiful designs in colors on Black and Black Embroidered. Special price.

Women's Bright Thread Silk } \$1.19
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Bright Silk Sox } \$1.75
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The Miro-Dena China Supporter has no rubber to overheat and wilt the skin, to cut the hair or give way with the weight of flesh. It can be adjusted more and more firmly from time to time as the muscles contract—is durable, can be laundered easily and without damage, and is *the only device of the kind in the world which will hold firmly to the head and will not slip off when wearing*

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RONZONE & CO
The Spangled evening Gown is to be very much en vogue this Fall. Our stock of beads and spangles is the most complete in New York City. Send for Liberal Samples—Free
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of STYLE and ELEGANCE of QUALITY*

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Men's, Women's and Children's Shoes of ALL kinds and colors
THEY BEAUTIFY AND PRESERVE THE LEATHER

Do not soil the clothing or grow sticky



"Gilt Edge"

For Ladies' and Children's Shoes
the only black dressing that positively contains oil. Softens and preserves. Imparts a beautiful lustre. Largest quantity, finest quality. Its use saves time, labor and brushes, as it shines without brushing. Always ready to use. Price 25 cents. "French Gloss," a smaller package, 10c.

"Quick White"

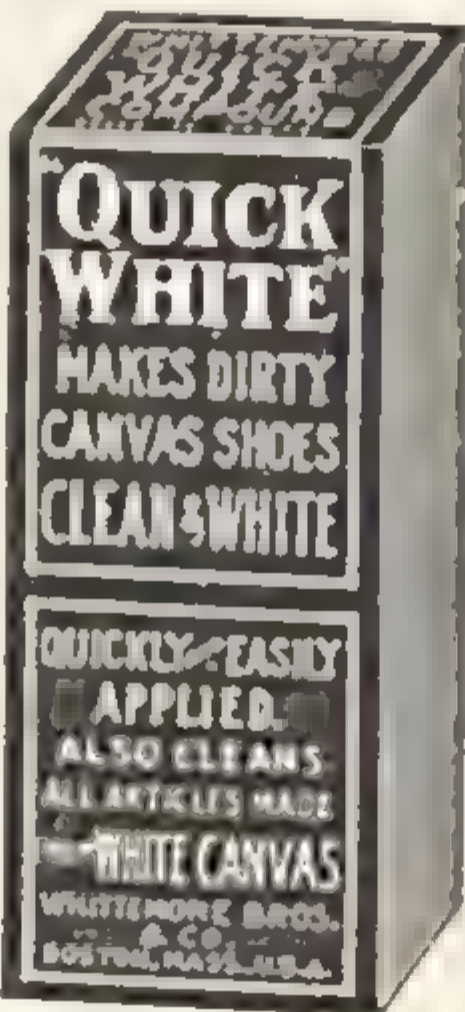
makes dirty canvas shoes clean and white. In liquid form so it can be quickly and easily applied. No white dust. Will not rub off. A sponge in every package, so always ready to use. Two sizes, 25c. and 10c. Also the following colors for canvas shoes: Blue, Pink, Red, Green, and a dozen other shades. Two sizes each color, 10c. and 25c.

"Dandy"

Russet Combination. For Cleansing and Polishing Russet, Tan or Yellow Colored Boots and Shoes. A cleansing fluid and paste for polishing in each package. Large size 25 Cents. "Star" Russet Combination same as "Dandy," smaller size. Price 10 Cents. Also Polishes for Red, Brown, Green and Blue leather shoes. Same sizes and prices.

"Shuclean"

For Cleaning everything made of White Kid and White Calf Leather. A necessity in every family for cleaning White Kid Gloves, Belts, Pocket Books, Hand Bags, White Kid Shoes and Slippers. Harmless to use. Will not burn or explode. Two sizes, 10 Cents and 25 Cents



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The season's latest dictation in mannish Scotch novelty suitings for Auto, Traveling and General utility wear made to your measure at \$35.00
Actual value \$55.00
10 different styles.

Write for fashion plates and samples of materials.

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NO. 50
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Illustrated Catalogue Upon Request.
Write for Measurement Blank.
Satisfaction Guaranteed.

E. HAYES

Ladies' Custom Shoe Maker

9-11 W. 29th St. New York

SOCIETY

(Continued from page 90.)

and Mrs. William Church Davenport, of Taunton, Mass.; St. Thomas's Church, New York.

Cassard-Wainwright.—Oct. 26th.—Miss Mary Emily Cassard, daughter of Chaplain William G. Cassard, U. S. N., and Mrs. Cassard, to Paymaster Dallas Bache Wainwright, U. S. N.; St. Paul's Church, Fredericktown, Md.

de Kay-Sloan.—Nov. 1st.—Miss Janet Craven de Kay, daughter of Mrs. Sidney de Kay, to Mr. William Simpson Sloan, grandson of the late Samuel Sloan; in New York.

WEDDINGS

Gillespie-Sherman.—At the residence of the bride's parents, at Newport, R. I., on Sept. 8th, Mr. Lawrence L. Gillespie to Miss Irene Sherman, eldest daughter of Mr. and Mrs. Watts Sherman, of Newport and New York.

Weiss-Ripley.—In New York, on Aug. 27th, Dr. Faneuil Dunkin Weiss to Mrs. Mary Churchill Ripley, widow of Mr. George Ripley.

Hoppin-Alexandre.—In New York, on Sept. 10th, Mr. Bayard C. Hoppin, of New York, to Miss Helen Lisenard Alexandre.

Robbins-de Bruyn.—At Buenos Ayres, on Sept. 3d, Mr. Warren Delano Robbins, of this city, to Miss Irene de Bruyn, daughter of Mr. Casimir de Bruyn.

Bennett-Dunham.—On Sept. 14th, at the country home of the bride's mother, Mr. John Hudson Bennett, son of the late Theodore Wilbur Bennett, to Miss Katherine Dunham, daughter of the late Francis H. Dunham.

Jones-Stephenson.—At the Presbyterian Church at Warm Springs, Va., on Aug. 31st, Dr. John W. C. Jones, of Newport News, Va., to Miss Charlotte Stephenson, daughter of Mr. John Wilson Stephenson.

Eliot-Barbey.—At Geneva, Switzerland, on Aug. 29th, Mr. Gilbert Eliot, of London, and formerly of Philadelphia, Pa., to Miss Rita Barbey, daughter of Mrs. Henri Barbey, of this city, and granddaughter of the late Peter Lorillard.

Nicholson-Slack.—On Sept. 6th, at Bleak House, Genesee, N. Y., Mr. Leonard Lisenard Nicholson, Jr., to Miss Juliet Gerard Slack, daughter of the late Captain and Mrs. William Slack.

DATES FOR WINTER DANCES

Junior Cotillion.—Sherry's, Tuesdays, Dec. 6th, Jan. 3d and Feb. 7th, under the direction of Mrs. Arthur Murray Dodge.

Cinderella Dances.—Sherry's, Dec. 8th and Jan. 26th, under the direction of Mrs. Henry Fairfield Osborn.

Metropolitan Dances.—Sherry's, Dec. 29th, Feb. 25th and April 22d.

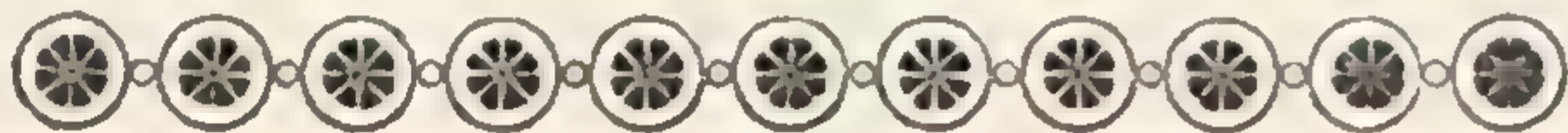
FOREIGN TRAVEL

Arabic.—Arriving Aug. 22d.—Mr. and Mrs. A. R. Pendleton, Mr. Herbert A. Sherman and Lord and Lady Talbot de Walahide.

Touraine.—Arriving Aug. 22d.—Rogers K. Wetmore, Mrs. Florence Goddard and Mrs. W. C. Hoyt.

Adriatic.—Arriving Aug. 23d.—Mr. and Mrs. Thomas Atherton, Mr. W. H. Butler, Jr., Mr. and Mrs. F. K. Sherman and Mr. Jules S. Bache.

Kronprinz Wilhelm.—Arriving Aug. 24th.—Senator Chauncey M. Depew and Mrs. Depew, Mr. and Mrs. Edward A. Bond, and Mr. and Mrs. Charles P. Whitney.



A R T

EXHIBITIONS NOW ON

New York. National Arts Club. Summer exhibition of works by former pupils of the Art Students' League. Until autumn.

Ehrich's. Paintings by British masters of the eighteenth century.

Lenox Library. Political cartoons of American history.

Astor Library. Photographs from the A. A. Hopkins collection of portraits by Italian painters.

Boston. Museum of Fine Arts. Chronological exhibition of etchings and Dry Points by Rembrandt.

Buffalo. Albright Art Gallery. Fifth annual exhibition of selected works by American artists.

Cincinnati. Seventeenth annual summer exhibition of works by American artists.

Pittsburgh. Carnegie Institute. Summer loan exhibition of works by American artists. Until September 30.

Poland Springs. Maine State Building. Sixteenth annual summer exhibition of works by American artists. Until autumn.

Washington. Congressional Library. Etchings and fac-similes of Whistler's etchings.

Worcester. Art Museum. Thirteenth annual summer exhibition of oil paintings by living American artists. Until September 18.

GOSSIP

THE Museum of Art at Pittsfield has lately received as the gift of "a friend" a portrait of Lady Burdett, by Sir Thomas Lawrence, from the collection of Lady Penelope Gage, of Suffolk, England; while the recent acquisitions to the Brooklyn Museum of Arts and Science are: June, Berkshire Hills, by Guy C. Wiggins; Under the Full Moon, by Frederick J. Waugh; Sunset Glow, by Robert Reid; Chant d'Amour, by F. B. William; The Old Water Wheel, by Charles P. Guippe, and Parisian Ragpickers, by J. F. Raffaelli.

It has been announced that the Portrait of Sir Henry Irving, by Whistler, which was reported as having been bought by the Metropolitan Museum, was as a matter of fact purchased by Mr. Charles T. Freer, of Detroit. It is also said that The Earl and Countess of Derby and Child, one of Van Dyck's great paintings, which was bought from the Earl of Clarendon for a sum stated as between \$100,000 and \$150,000, may shortly come to America as the property of Mr. J. Pierpont Morgan, Mr. Henry C. Frick, or some other of our large collectors, although efforts are being made to keep it in England.

The resignation of Sir Caspar Purdon Clarke as director of the Metropolitan Museum, will not entirely sever his con-

nection with that institution, since he has been voted a salary of \$5,000 a year to act as its European correspondent, and will doubtless have much to do in securing for it works of art abroad.

Mr. Harrison S. Morris, formerly the director of the Pennsylvania Academy of Fine Arts, who was recently appointed by Secretary Knox as Commissioner-General of the American art exhibit at the great International Art Exhibition to be held in Rome during 1911, has named as his assistant Mr. Wm. Henry Fox, the director of the Herron Art Institute, at Indianapolis, and has gone to Europe to select a site for the United States building. Mr. Morris is regarded as one of the best art critics in this country, and has said that he will make every effort to have the American exhibit thoroughly representative of our best work.

That the Salmagundi Club, of New York, is to move seems to be settled, and the report is that it has been negotiating with Mr. Thomas F. Ryan for the building on the corner of Fifth Avenue and Twelfth Street, which years ago was the home of James Lenox, the founder of the Lenox Library. Mr. Ryan, whose house is at 858 Fifth Avenue, next to the Yerkes residence, has bought the Yerkes gallery for his collection of art works.

Among the works of Sir Seymour Haden, who recently died at London, were Thames Fishermen, Egham Church, Studies in Kensington, The Thames at Old Chelsea, Brentford Ferry, A Rough Passage and The Breaking up of the Agamemnon and Calais Pier. He won the Grand Prix at Paris in 1889, and in 1900 became an honorary member of the Société des Artistes Français. He was the founder and president of the Royal Society of Painters and Etchers.

Although a large number of the valuable objects shown in the Fine Arts display at the International Exhibition, at Brussels, were saved when the buildings were damaged by fire recently, nevertheless many costly paintings and other works were totally destroyed. The British loss was particularly heavy, as time did not permit the removal of some wonderful mortlake tapestries, Tudor panelings and priceless furniture from the Bernard Moore collection. The United States was not represented at the exhibition. Probably the most important exhibit was the collection of Ruben's works, which were shown in a special house, copied after Ruben's house at Antwerp, and which contained masterpieces lent by the noted galleries of the world. Fortunately this building was not even scorched by the flames.



The radical change of Parisian
Millinery Fashions as shown at
the "Grand Prix" Races and
"Concours de Chapeaux" in
Paris is splendidly demonstrated
in our

Advance Autumn Display

COMMENCING THE FIRST WEEK
IN SEPTEMBER

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7 West 31st Street, New York
Near Fifth Avenue



The Perfect Reducer

By this simple, harmless method, the wearing of
the famous

Dissolvener Rubber Garments

Produce Positive Results

Worn with comfort by men and women

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Buffalo, N. Y. Mme. Leuenberger, 101 Geary St., San Francisco,
Cal.

Send for Booklet V, or call

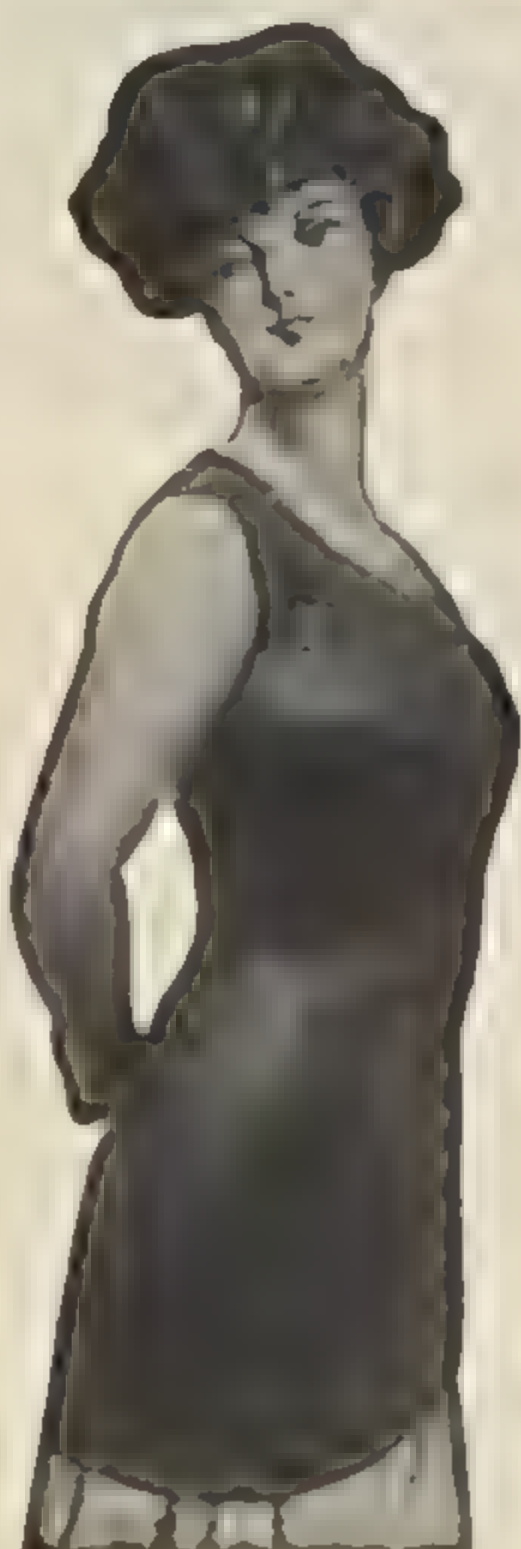
DISSOLVENE MFG. COMPANY

Astor Court Building, Adjoining Waldorf-Astoria

18 West 34th Street - - - New York

Phone 3694 Murray Hill

Rubber Face Masks remove Tan, Freckles and all impurities of the Skin
Price \$5.00 prepaid. Chin Bands, \$2.00.



Your Skin

Needs

MARINELLO



Emily Lloyd—author of "The Skin—Its Care and
Treatment," and the best known authority in the coun-
try on the skin and scalp—says that the skin receives
just the nourishment and care it needs from

Marinello Treatments and Marinello Preparations

These can be had only in the Marinello Shops, which
are located throughout the country. Remember that
Marinello Shops are in no sense like ordinary toilet
shops or beauty parlors.

Treatments are given by trained Marinello Operators,
only—graduates of the Marinello School. The Marin-
ello System of Beauty Culture is the most thorough,
scientific, reliable system in the country—this has been
proven by careful comparison.

Marinello Cosmetics are both absolutely pure and
unvaryingly beneficial. They are scientifically prepared
by expert chemists and never fail to give the desired
results.

Whatever the present condition of your skin or your
hair, Marinello will not only restore all its natural
beauty, but will bring out new beauties in it which you
never suspected.

Marinello is the only system using
the celebrated Prismatic Ray. This
electrical machine in connection
with Marinello Preparations has ac-
complished more wonderful results
in the treatment of stubborn skin
and scalp troubles than any other
method in existence. The use of the
Prismatic Ray is included in the regu-
lar course of instruction given at the
Marinello School.

If there is no Marinello Shop or Marinello Operator
in your home town write us and we will see that you
are supplied with Marinello Preparations by mail or
express. Tell us exactly the condition of your skin or
hair, and we will send full instructions for home use of
such Marinello Preparations as you need.

You will never know how beautiful your skin and
hair can be until Marinello has proved it to you. This
is the time of year when you need Marinello Prepara-
tions and treatments most.

Write now for our suggestions.

Facial Massage, Manicuring, Hair Dressing,
Electrolysis, Chiropody, done according to
Marinello standards at all Marinello Shops.

Operators: If you are interested in learning the Marinello System—
which brings better salaries than any other—write for free booklet of
information.

MARINELLO COMPANY

Home Office: Western Methodist Book Bldg.,
CHICAGO

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534 Fifth Avenue
New York

A cordial invitation is extended
you to view the display of
Imported Millinery
Furs and French novelties
for the Fall and Winter season
of nineteen hundred and ten
Burby

"Nustyle" Embroidery

is rich, handsome, will not lose its shape and improves with laundering. You get a beautiful raised effect at small cost.

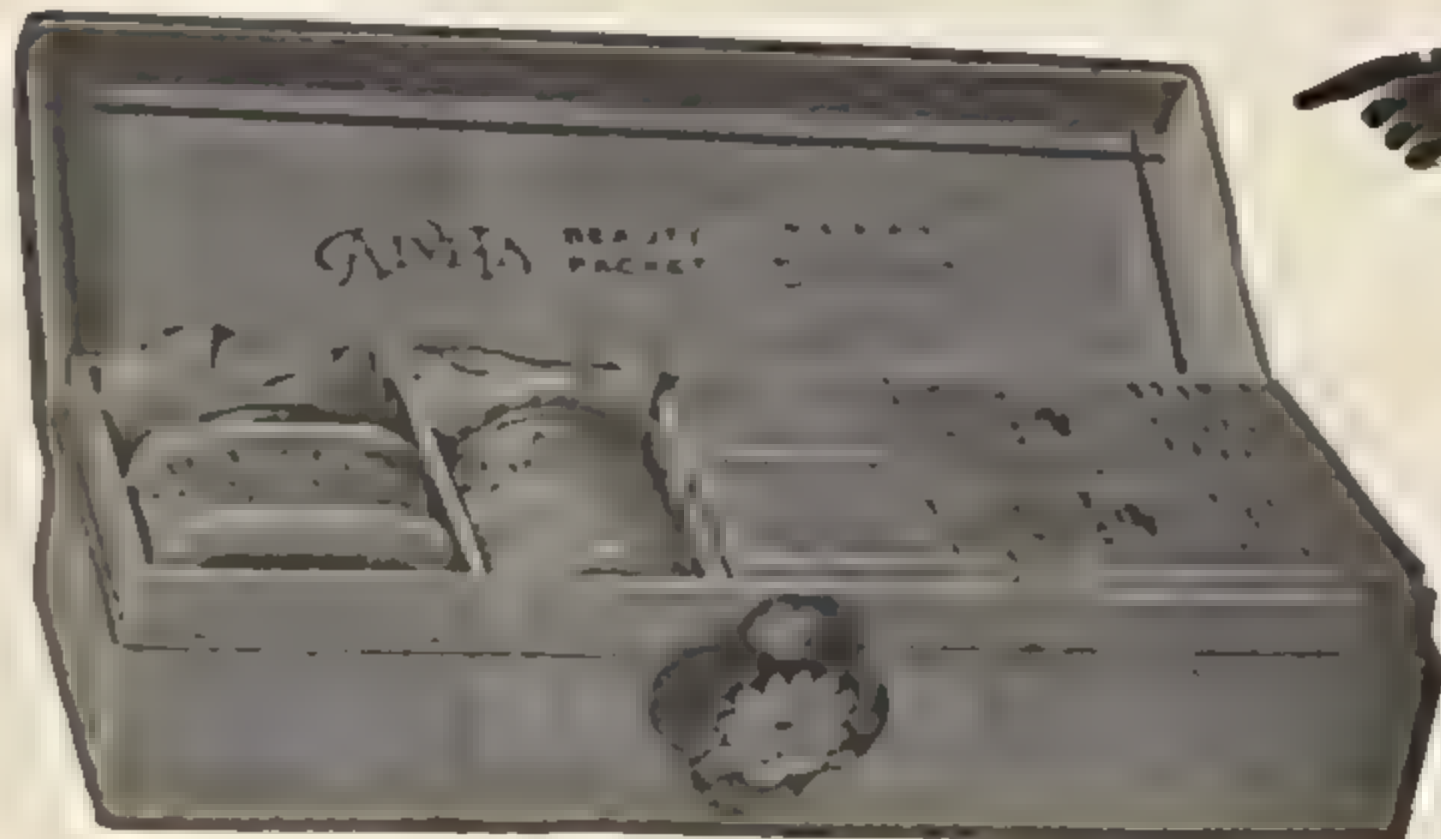
All first class dry goods and department stores take orders for various articles to be embroidered with "Nustyle" embroidery in many styles and sizes of letters.

Ask for "Nustyle" Embroidery
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or send us 50c. for a fine, hemstitched linen towel, large size, with any initial embroidered in white, as a sample of the work. Mention plainly the initial you desire, also your dealer's name.

Star Embroidery Co., 121 East 27th Street
New York City

THE ALVETA BEAUTY PACKET



FOR THE MOTORIST
FOR THE TOURIST
FOR THE GUEST ROOM

If your dealer cannot supply you we will send you the Alveta Beauty Packet, post prepaid, on receipt of \$1.00. Write for booklet.

Four preparations, including Alveta Cold Cream, Alveta Skin Food, Alveta Toilet Powder, Alveta Bath Powder in dainty box for

Motoring or other exposure to the sun or wind will not injure your complexion if you use these preparations, which have won fame for their efficiency in beautifying and protecting the skin

M. S. WILSON

Dept. F, McCutcheon Bldg., 347 5th Ave., N. Y. FACIAL SPECIALIST

IN THE PARIS SHOPS

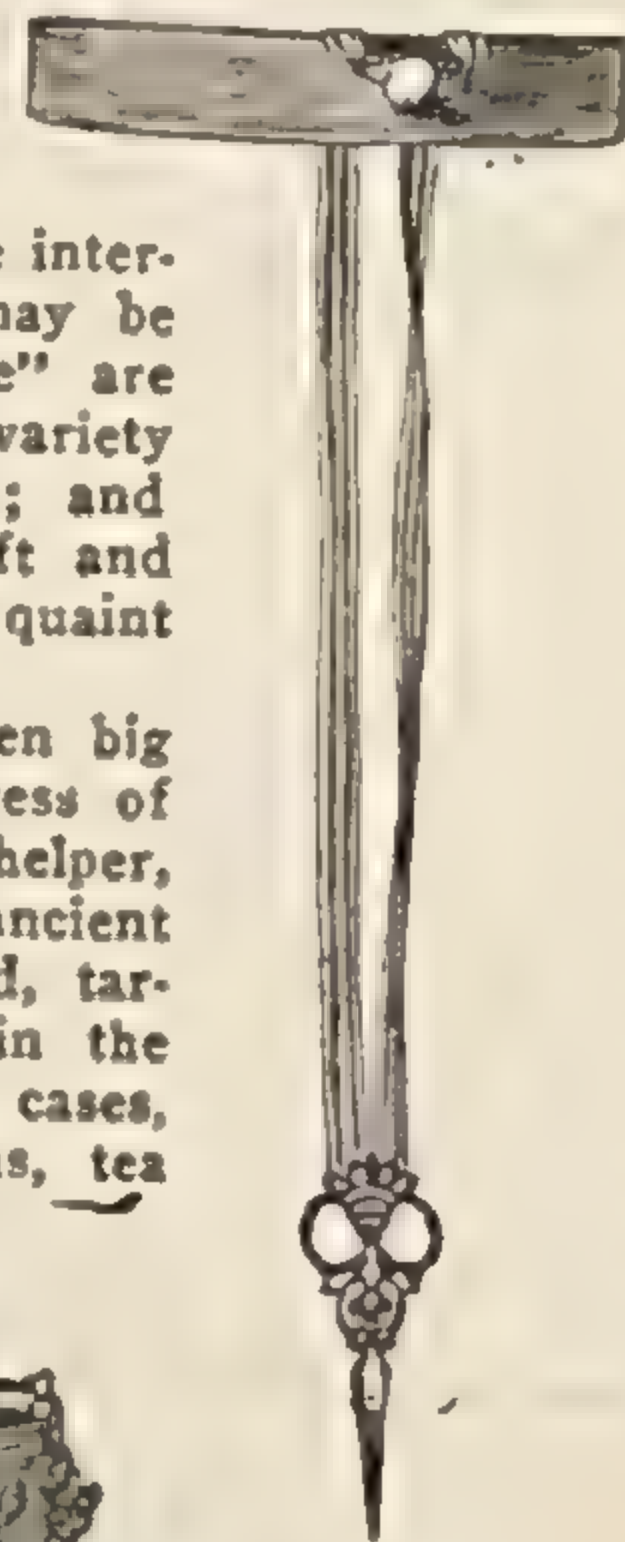
THE beauty and desirability of ornamental objects made from the little wheel called coq de montre that played an important part in the inner workings of old watches never fail in their appeal; so dainty they are in their fragile beauty and, in their different sizes, so capable of being turned into all kinds of dress decorations—buttons, brooches, bracelets, pendants for ribbon ends and necklaces. I saw a necklace of quite unusual beauty made from these dainty objects, graduating from one the size of a five-cent piece, set in the centre, to the smallest one I have ever seen. The fastening was a primitive hook, cunningly wrought from metal that cleverly imitated the old metal of the coqs des montres. Women who buy these things, drawn by the obvious beauty of their delicate, transparent carving, but not versed in the value of *les choses véritables*, unwisely have them plated with gold, thus depriving them of much of their value as well as their beauty. The real coqs des montres, designed to protect the balance wheel of old watches and made transparent to enable the workings of the wheel to be seen, have not been in use since about the middle of the last century. Differing in size, but always round in shape, they were marvelously carved by the loving fingers of real masters of the goldsmiths' art from old copper—a classic metal—certainly the first to be worked into objects of art. A little figurine of this metal, the first known, was found four thousand years before Christ. Old copper takes on the gloss, the exquisite polish of gold, and counterfeit coins made from it as early as the third century were easily passed as gold. The price of this coq de montre chain, exquisitely lovely, and warranted to be real, was only 45 francs. The wise woman, who wishes to secure these lovely bits of hand-carved metal, ignores modern shops where they are often displayed in quantities, and searches for them in old shops among veritable antiques. In the interesting shop where this chain may be found, all things called "antique" are warranted to be such. A great variety of rare old things is displayed; and there is beautiful old silver, soft and velvety to the eye, shaped into quaint pots, jugs, platters and dishes.

In a little shop, tucked between big ones, sits all day long the mistress of the small establishment with one helper, each busily working with bits of ancient brocades, silks, and scraps of old, tarnished silver and gold guimpe in the manufacture of jewel boxes and cases, frames for treasured photographs, tea

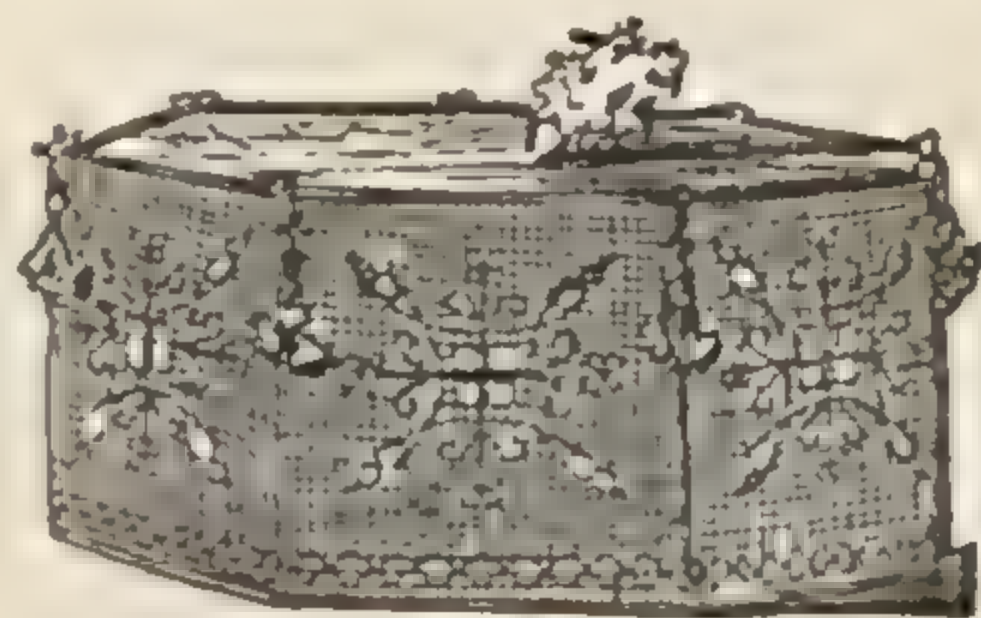
on the subject of the prices of her novel and attractive wares, with the intent of describing them, she could not be induced to name them; moved probably by the fear, often found in provincial corners of this great city, she would be committed to something, in some way, she could not understand; therefore it is only the description of this really worth-while place that I can give you.



A truly royal lady that is merely a tea cosey



A pretty gift for a dainty seamstress



Lace plate cover for the tea table

In another shop, large, splendid, open to all the world, I found elegant tea coseys, besides cases and boxes in beautiful and varying forms, designed to hold the delicious chocolate confections for which the house it noted. In the shape of splendidly dressed French ladies of high degree, in some cases absolute portraits of them, are the tea coseys; all gowned in fresh, modern material, to be sure, and lacking the musty tone of reality that prevails in the little shop of the old street a stone's throw away. But how charming is the pose of the coquettish creature that leans lightly against a vase filled with flowers, or with bonbons, designed after the French fashion as a table decoration; and truly a royal lady is she who rears her haughty head as though trying to conceal the fact that she is merely a tea cosey, after all. The price of this royal lady is 90 francs; that of the vase of flowers, 75 francs.

The pretty objects I am about to describe were brought me by a friend returning from a recent visit to Florence. So pretty they are, so useful, that, though not found in Paris shops, I am tempted to tell Vogue readers of them. To preserve a plate of sandwiches and cake from flying particles of dust, and



Coq de montre necklace

coseys and, prettiest of all, big doll abat-jours for lamps, gas or electric fixtures. Daintily dressed in these old materials how adorably they shade the light in a conversational corner of one's salon or boudoir. As quaint and as old-world as her tiny shop is the mistress of it, and when approached

(Continued on page 96.)

The Slater Shoe

FOR FASHIONABLE FOLK



Scientifically designed after the most modern fashions, but with a reserve from extremes that assures the wearer of absolute correctness and refinement.

While luxurious in every appointment, they are not prohibitive in price.

Slater Shoes for children are constructed on the exact same principle—splendid models for dress and for play.

MAIL ORDER SERVICE:—A record in detail is kept here of every pair of shoes sold, the style, size, etc.; name and address of purchaser and date of purchase. No matter where you live, ordering Slater Shoes by mail is made simple and sure.

The latest New York style as easily as if buying in your home city. Write today for new price list, "A Package of Shoes," and book of instructions with measurement blank.

J. & J. Slater

For 50 Years New York's most fashionable bootmakers

Broadway, at 25th Street, New York

CLÉMENT

Parisian Hair Specialist 26 W. 33d St., N. Y.

Begs to announce the opening of his new Studio with bright daylight, devoted exclusively to the science of

Hair Coloring

by a new liquefied Henna process, the most perfect and harmless coloring in the world. Price \$2.00 a box. I also make a special coloring to permanently color the eyebrows. \$2.00.

My Invisible Transformations can not be detected. I make and sell only the highest grade of European human hair.

SEND FOR BOOKLET

WRINKLES ARE A HABIT

Crows-feet and wrinkles are the result of time and worry. It is an easy matter to get into this habit of scowling. If you have acquired the habit, it is just as easy to smooth out these wrinkles in a natural way by using—

B. & P. WRINKLE ERADICATORS OR FROWNERS

Applied at night when the muscles are relaxed, they smooth out the last sign of wrinkle, crows-feet or frown.

In 25c., 50c. and \$1.00 boxes, at all drug and department stores. If your dealer cannot supply you, send direct to us. Our free booklet and sample sent on request.

B. & P. Company
(Two Women)

IDA H. YAEGER

38 Kirk St., Cleveland, O.

Try Dermatine Face Cream

"Everything made on the premises.
Everything made to measure."

Lane Bryant

EST'D 1900

THE LARGEST MANUFACTURING RETAILER OF
ALL KINDS OF NEGLIGÉES AND SIMPLE DRESSES.

19 West 38th St., NEAR FIFTH AVE.
NEW YORK



STYLE 146.—Made of fine China silk, trimmed with fine Val. laces and ribbons, pleated ruffle of net and lace; round neck, lined to waist in same material.

Of fine Albatross or Wool Batiste.....

Of French Challie.....

Of Messeline.....

\$15.00

\$12.75

\$14.00

\$19.00

STYLE 33.—This exclusive design is made in imported Messeline. Coat and flounce of a Spanish Val. lace and Cluny insertion, in white or ecru, lined to waist with China silk. All colors and black.....

\$50.00

Same design without lace flounce.....

\$42.00

For the past ten years my specialty has been the Manufacture and Making to Order of all kinds of NEGLIGÉES AND SIMPLE DRESSES; among my valued patrons are the best people throughout the country. This large clientele has come to me without advertising, being recommended to me by my patrons, my principle always having been to use only the very best materials, the finest workmanship, and give the very latest styles, at the lowest possible prices. I have only recently started to advertise on account of increased facilities and greater producing capacity. My large out of town trade has given me especial EXPERIENCE IN THE EXECUTION OF MAIL ORDERS.

I carry at all times the largest assortment of READY TO WEAR garments, in Tea Gowns, Wrappers, Maternity Gowns, Kimonos, Matinees, Nightingales, Combing Sacques, Dressing Sacques, House Dresses, Street Dresses, Party Dresses, Morning Dresses, etc., to be found anywhere. The style of garment that you NEVER SEE IN A DEPARTMENT STORE.

TROUSSEAUX A SPECIALTY.
MY FALL MODELS ARE NOW READY FOR INSPECTION.

SKETCHES WITH DESCRIPTION AND ESTIMATES
FURNISHED UPON REQUEST.

No charge for alterations.

No extra charge for making to measure.

The crowning attribute of lovely woman
is Cleanliness



Hygienic

Odorless

NAIAD DRESS SHIELD

Supreme in
Beauty! Quality! Cleanliness!

Possesses two important and exclusive features. *It does not deteriorate with age and fall to powder in the dress—can be easily and quickly sterilized by immersing in boiling water for a few seconds only. At the stores, or sample pair on receipt of 25 cents. Every pair guaranteed.*

THE C. E. CONOVER CO., Mfrs.

101 Franklin Street

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Gilberta Flounce

Patented Feb. 8, 1910.

For Making a New Petticoat or Renewing an Old One

The Gilberta Flounce can be adjusted by drawstring to any size foundation and attached by stitching on by hand or sewing machine. Comes in all desirable silk and cotton fabrics, in black, plain colors, stripes and Dresden figures.

Sold by most first-class stores AT THE LINING COUNTER. Look for the drawstring. If you cannot obtain one—write us your dealer's name and we will send you our free Style Book and see that you are supplied.

Gilbert Mfg. Co.

89 White St.,

New York

Nurses Outfitting ASSOCIATION

52 West 39th Street

Near 5th Avenue New York

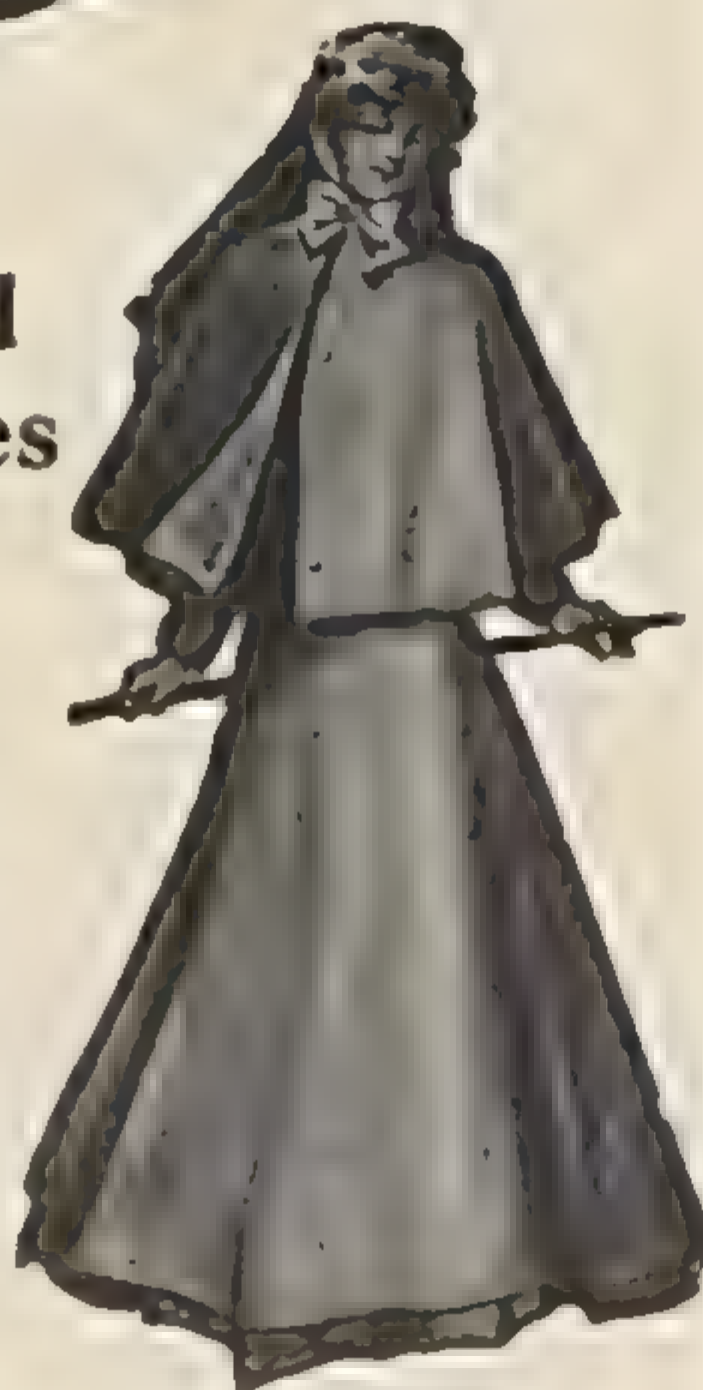
Correct
Uniforms
for
Maids

For
House
and
Street



New
Imported
Novelties

In
Uniforms
Aprons
Collars
Cuffs
Caps
Etc.



Send for Catalog B

PARIS SHOPS

(Continued from page 94.)

the insects usual to the garden or verandah tea-table, useful as well as decorative is the lace-covered plate-cover shown in the sketch. Its octagonal frame is formed of a slender, but extremely strong, silvered wire; plain white filet is used to cover it; tightly stretched, it is closely buttonhole-stitched over the edges, and it is then embroidered as on an embroidery frame. The bobbing tassel that forms the handle at the top, and the decorative tassels hung at each corner, are of knotted white cord. The infinitesimal price of this dainty thing for the table is 10 francs. Coming from the same Florentine house is a little convenience for a busy housewife who assists her maid or seamstress in the creation of house gowns and tiny garments in her sewing room. From lengths of fancifully woven and prettily colored webbing hang a pair of scissors; the two ends of the ribbon are fastened together by a bit of elastic cord passing through three beads—one small oblong one at either end of a large round one. This knob is slipped under the belt to fall over at the top, securely holding the strip in place. The price is two francs

fifty. The industrial society of feminine art in Florence, where these things were purchased, I am told, contemplates opening a branch house in New York.

One is always glad to know of a house where blouses and teagowns may be bought as models or be made to measure at a reasonable price. The agreeable madame who presides over an establishment to which I have lately been directed talks English as well as her native French language. She keeps quantities of model gowns, wraps, blouses and underclothes, and at the end of the season the remnants of her stock may be secured at decided bargains. Seeking there a blouse similar to a favorite one I was wearing, she agreeably offered to copy it for me for sixty francs—a mid-season price—and I am greatly pleased with the result. Laid over a soft silk lining, the blouse is made of fine white net laid in half-inch tucks edged with fine imitation Valenciennes lace. On the body part the tucks are perpendicular; the close, long sleeves are made with circling tucks. Elegant blouses of lace and lingerie in varying styles with high and low necks, and short and long sleeves; blouses marked to sell at prices ranging from 200 to 300 francs may be bought of her at the end of the season from 75 to 200 francs.



ON HER DRESSING TABLE

I FIND myself reverting again and yet again to various sweet-smelling accessories of the toilet, because at this season of the year, when all nature is still abloom, these deliciously odorous preparations seem more than usually appropriate and desirable. Among recently discovered perfumes is an extract of violets which does not seem as well known in this country as it certainly deserves, for the fragrance it exhales is only less beguiling than the freshly cut blossoms themselves—unusually lasting for a violet perfume, which type is known among connoisseurs as peculiarly evanescent. I can recommend it without reserve to those who love the flower from which it derives its odor, as well as name, and there is a toilet water, talcum powder and sachet powder of the same scent.

A DELICATE BATH SALT

From the same house comes a novelty in the form of bath salts, the many excellencies of which have been highly extolled by those who have been among the purchasers. Unlike most preparations, whose aim is the softening and perfuming the water of the bath, this, it is asserted, has tonic properties as well, and is an invigorator and refresher of the nervous system. However, to the casual observer, its first charm is the deliciously fresh, sweet odor given out when shaken into water—which odor, by the way, clings to the skin for hours afterward. The skin is kept in beautiful condition by its use, and the water brought to a delightful consistency. Genuine sea salt is used in the manufacture of this latest of many well-known toilet requisites, which is put forth by a firm whose name is a household word all over Germany as well as in America.

PERFECTED DEODORANT CREAM

Literally true is the assertion that a lately perfected deoderant cream is absolutely without scent of its own. It does not check perspiration, but removes every vestige of odor, and is guaranteed not to harm the most delicate skin. Within the last few years, preparations similar to this have been put forward by the score—some good, some bad, some indifferent—but as far as I can learn, none more positive in results than this latest addition to the lengthy list. Some such toilet requisite is now considered absolutely indispensable by fastidious women, and having been possessed, its usefulness will be felt a necessity. This cream is pure white, easily absorbed by the skin and leaves no stain on the clothing.

POLISHING POWDERS FOR THE NAILS

To be well cared for in every detail of the toilet is now the *sine qua non* of fastidiousness and refinement—the hall-mark of careful up-bringing—but among the most important of all details is the care of the hands. Nothing can excuse or even palliate badly kept nails, rough cuticle or, worst of all, the unsightly look which comes at the corners of the nails when the latter are

not properly cleaned and manicured. No woman, however dainty and beautiful in all other respects, can afford to be careless about her hands—a fact which is nowhere better appreciated than in our own fair land of America. Nails add beauty to or destroy the comeliness of the hand—a crowning beauty when well shaped and cared for. Among polishing powders is one of considerable excellence that gives a lasting and very brilliant lustre, and is free from anything in the least harmful. It is complete in itself, no rouge or grease being required, insuring saving of time, labor and expense. The powder is white, yet imparts a pinkish glow to the nail which is most attractive; especially valuable in correcting dry cuticle and brittle nails, gradually restoring both to a healthy condition and showing the full beauty of the nails. If preferred, the palm of the hand can be used instead of a buffer, though still better results are obtained from applying freely on a clean, new polisher and rubbing each nail separately. A few strokes will make the nail gleam, and the polish is very lasting. To satisfy a growing demand, this powder is now prepared in cake form as well as in a paste—for either form, in white, the price is 25 cents, but for the pink, perfumed paste 35 cents must be given.

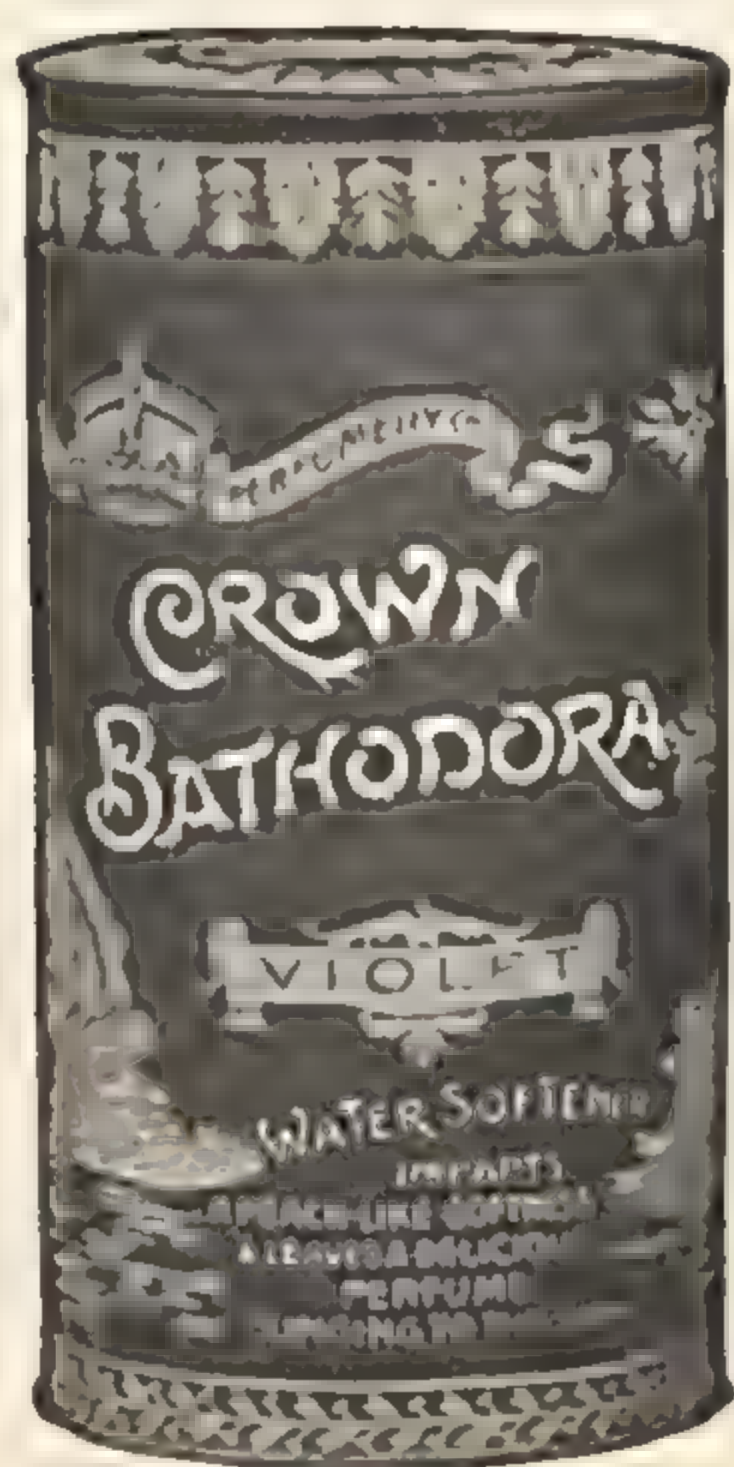
A GENEROUS CAKE OF BATH SOAP

A huge cake of bath soap is now the honored occupant of the nickel soap dish (swinging over the edge of my bath tub), and this article certainly has received considerable praise for its agreeable qualities. No lather could well be smoother, more velvety or thoroughly satisfactory from the cleansing point of view than that given by this preparation, while the generous size and convenient shape of the cake are additional points of excellence. There is a delightful perfume, and as the soap is well tried out, it lasts as long as can reasonably be expected. It is not a cheap variety and will not be found in 5 or 10-cent packages, but the superiority of its manufacture insures full value of purchase price.

A FOOT COMFORT

Warm weather is harder on the pedal extremities than any other part of the body, and some of the dog days, so lately past, have worked havoc upon the tender, sensitive feet of those who are forced to walk or stand a great deal. A new powder is being put up by one of the leading boot-makers in town to ease and rest the feet under just such conditions or when the latter are prone to undue perspiration. It is to be shaken into each shoe before putting on, or, if this should prove an insufficient relief, the powder may be dissolved in warm water and used for bathing the feet. It is healing and antiseptic, destroys all disagreeable odors and is a relief for many minor ailments such as ingrowing nails, etc. Prickly heat or chafing is also soothed by its influence, and for nervous, tired conditions it is no less valuable. Price 25 cents.

In 2 sizes and
4 odors: Rose,
Violet, Crab
Apple Blossom,
and Mitcham
Lavender



"The Crown



Has It"

Bathodora

A pure, fragrant, delightful Bath Powder. Softens and scents the water.

GOOD for the Complexion, rests the nerves, tones you up.

Not only be fastidious, but *look* fastidious. Use Bathodora.

Every wash-stand and every bathroom everywhere should possess a carton of BATHODORA.

Crown Lavender Salts
Purify the Air
and Invigorate.

Lune de Miel,
a deliciously
Sweet New Scent.

Sold at Department and Drug Stores.

Special Offer: Bijou bottle of Lune de Miel, also generous sample of Bathodora and our book "The Bath Luxurious," sent for 10 cents postage and your dealer's name.

Write Dept. E To-day

Crown Perfumery Co. of London

New York

30 East 20th Street

AITKEN, SON & Co

Autumn and Winter Fashions
in

Trimmed Millinery

Reception Gowns, Street Costumes,
Blouses and Neckwear

BROADWAY & 18TH STREET

NEW YORK



Holland
OUR BRAND
HATS.

For Elderly Ladies

Toques

Our Specialty

Also Tailored Hats. Excellent Materials.
Light in Weight. Fit Well on the Head.

Our Hats are handled by leading stores in all cities. Send us the name of your dealer and we will give you full information.

Johnson & Stirgwalt

46 West 33rd Street, New York

Fitting your own back



YOU may sit at ease in an arm-chair or recline luxuriously on a couch and direct the fitting and draping of your gowns if you possess a Pneumatic Dress Form. If social or household duties interfere with visits to the *modiste*, send your Pneumatic Dress Form to represent you, select the material, determine the style and have the making directed by letter or telephone.

Ladies who have their dressmaking done at home need not stand for hours nor dress and undress forty times a day at the dressmaker's request to "Just let me try this once more, please."

An unbecoming or ill-fitting gown is easily transformed, and making over or altering becomes a pleasure instead of a task.

Pneu-Form

The Pneumatic Dress Form

Reproduces Your Exact Figure



Inflated lining on adjustable stand

TO reproduce *exactly* every individual peculiarity of your figure, all you need to do is to have a muslin lining fitted (directly over your corset and without your skirts) down over hips, so as to obtain their exact shape.

INSERT the deflated Pneumatic Form inside this lining and inflate until solid. Then adjust to proper skirt length, and put your petticoat on to give the correct flare to gown below hips. Your double now stands before you and your costume may be finished down to the smallest detail without the "trying on" process. You can literally "see yourself as others see you."

The well-gowned woman of today, deeply as she appreciates beauty of coloring and material, has no use for either if the gown does not fit and give her lines which show every good point of her figure. "Pneu Form" is for the lady who prizes that subtle elegance which results only from garments that fit her figure and help mark her individuality.

"Pneu Form" is sold only by mail direct. It cannot be found in stores.

Send for booklet C-28, "What to Wear and How to Make It," containing full information regarding "Pneu Form," and order blanks.

PNEU FORM CO.

322 Fifth Avenue

N. W. Corner 32nd Street

New York

When not in use let the air out and pack Form and stand rods in the box base

**Hanging
your
own
skirt**



ADVANCE MODELS
of the renowned
SCHWARTZ
CORSETS

Are ready. In addition to that originality always characteristic of them, they embody new features obtained by Mme. Schwartz while abroad. Created on lines of rare excellence, beautifully modeled—styles that will predominate this season.

Mme. Schwartz has returned from abroad

and the new materials imported by her display combinations in dainty designs and pretty colorings—Novelties which make a rich and beautiful collection to choose from.

Inspection invited. Mme. Schwartz personally directs all fittings. Custom made only.

MME. S. SCHWARTZ, Corsetière
12 West 39th Street, New York



Intending purchasers of a *strictly first-class Piano* should not fail to examine the merits of

THE 'WORLD RENOWNED

SOHMER

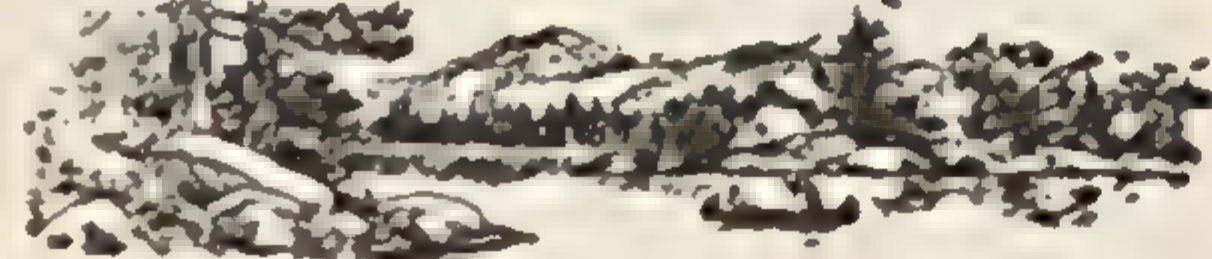
It is the special favorite of the refined and cultured musical public on account of its unsurpassed tone-quality, unequalled durability, elegance of design and finish. Catalogue mailed on application.

The SOHMER CECILIAN INSIDE PLAYER SURPASSES ALL OTHERS

Favorable Terms to Responsible Parties.

Sohmer & Company
315 5th Ave. Cor 32d St., New York

"CANDIES OF RARE QUALITY"



Kuyler's

One of the Vacation Luxuries
Take it along with you or purchase it from any of our Sales Agents



Kuyler's
Candies
Have never been equalled in Purity Quality and Flavor

STENCIL OUTFIT
50 CENTS



Beautify your home and decorate your Christmas gifts with stenciling. You can easily obtain surprisingly attractive effects from these designs. Our outfit contains only best materials: 5 cut stencils as illustrated, 4 tubes oil paint, 4 thumb tacks, stencil brush, complete instructions and catalog showing hundreds of new designs. All sent in neat box postpaid for 50 cents, or the 5 cut stencils sold separately for 25 cents. Sample stencil and catalog, 10 cents. PERFORATED PATTERN CO., Stencil Dept. 69, New Haven, Conn.



Housewives should have this great Stepsaver
Wheel Tray moves easily anywhere you want it. Height 31 in. Removable oval trays, top 23 in. by 28 in., extra heavy steel, 8 in. rubber tire wheels. Gloss black japan finish. Price \$10, express prepaid. \$12 to Pacific Coast. Write for circular and learn its convenience. Wheel-Tray Co, 4337 West 61st Pl Chicago



VOGUE
PATTERNS
and
AUTUMN
TEXTILES

THE next issue of Vogue will be the most practical number of the season. In its pages the dress question of the autumn and winter will be answered in an entirely practical, helpful and modish way.

WITH its hundred and more patterns of the newest models in gowns, suits, wraps, negligees and lingerie---its fully described and pictured presentation of all that is new, exclusive, best, in the foreign and domestic showing of fabrics, laces, buttons and trimmings --- it is more than any other the one number of the autumn that is most essential for the woman who must give a thought to her purse strings when planning her winter gowning.

MODELS that the smart French houses have shown at their first expositions of the lovely toilettes that clever brains and fingers have been evolving all the past summer, will be accurately reported and sketched by our correspondents in their next letters from Paris.

HOW the new colors are mingled---which house shows the most original designs---what periods are most affected---the favorite fabrics and how they are combined.

IN a word, all the gossip of the Paris ateliers told by a woman of trained and discriminating taste.

DATED OCTOBER 1st
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Beauty for Every Woman

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WOMEN who can indulge themselves in fine corsets find much to interest them, as there are any number of models turned out for varying purposes. Among these some of the new ones are particularly interesting, as they combine decided hygienic advantages with comfort and luxury. Those we are illustrating are examples of what the scientific corset maker can accomplish for the betterment and comfort of the figure.

The first one is designed for traveling use; it is also very fit for wear under a tea gown. It gives absolute ease, and at

expensive fittings. These corsets are from a maker who has made a scientific study of the human form, which gives her a unique place in her profession. She has combined science and the mode in such fashion that her corsets gain at once approbation from the physician and the endorsement of the modiste.

NEW BUST SUPPORTER

For the woman who has little or no bust, as well as the woman of too ample figure, there are many clever devices for improving the appearance of either one.

A bust supporter which may be effectively worn with a low-cut evening gown, is an accessory for which many women have been clamoring. This dainty garment is fashioned of alternate rows of white satin ribbon one inch wide and Valenciennes insertion, whipped together by hand. There are eight rows, making the supporter about eight inches wide at the front, and being held firm and flat, when adjusted, by means of a single narrow bone placed at either



Silk elastic corset with very little boning



Very smart model of black and white satin batiste

the same time holds the figure firmly so that the flesh does not spread and grow flabby. It is made of silk elastic and has bones only on the hips and at the back and front. It acts as a reducer, continually massaging the flesh and muscles, and anyone who has once tried it will be loath to give it up. Somewhat on the same order is the second corset, which also has the minimum number of bones. This is made of perforated material in either cotton or silk tricot and is to be had in white or pink. Notwithstanding the softness of these corsets, they fully support the figure.

An exquisite example of workmanship and beauty of line is the model in the third sketch. The bust is kept low, leaving the upper part of the body free and supple in its movements. The material used is a black and white striped satin batiste, a good choice either for a corset for general wear or for those who are in mourning. It is simple in the extreme and exquisitely finished. The model is made with solid gold fastenings, garter buckles, hooks, etc., and real lace at the top. Such extravagance as this naturally brings its price up to a large sum, but it is equally smart with less



Another lightly boned model. Corsets from Therese Hynds

side of the front, over each side. It then grows narrower under the arms (the ribbon and lace overlapping), and at the centre back, where it fastens with hooks and eyes, it is only three inches broad.

RUFFLES FOR THE TOO SLENDER FIGURE

The woman who wishes to give the appearance of fullness to her figure will find that ruffles or ruchings of some sort are very much better to wear than either pads or bust forms. A new device of this sort is made of double-faced satin ribbon 3½ inches wide. This is laid in fine box plaits, and three rows of ribbon are laid one on top of the other and held together by one row of stitching in the middle; thus making a decided flare at either side. Two strips of this, each strip about ten inches long, should be attached at either side of the corset on the top.

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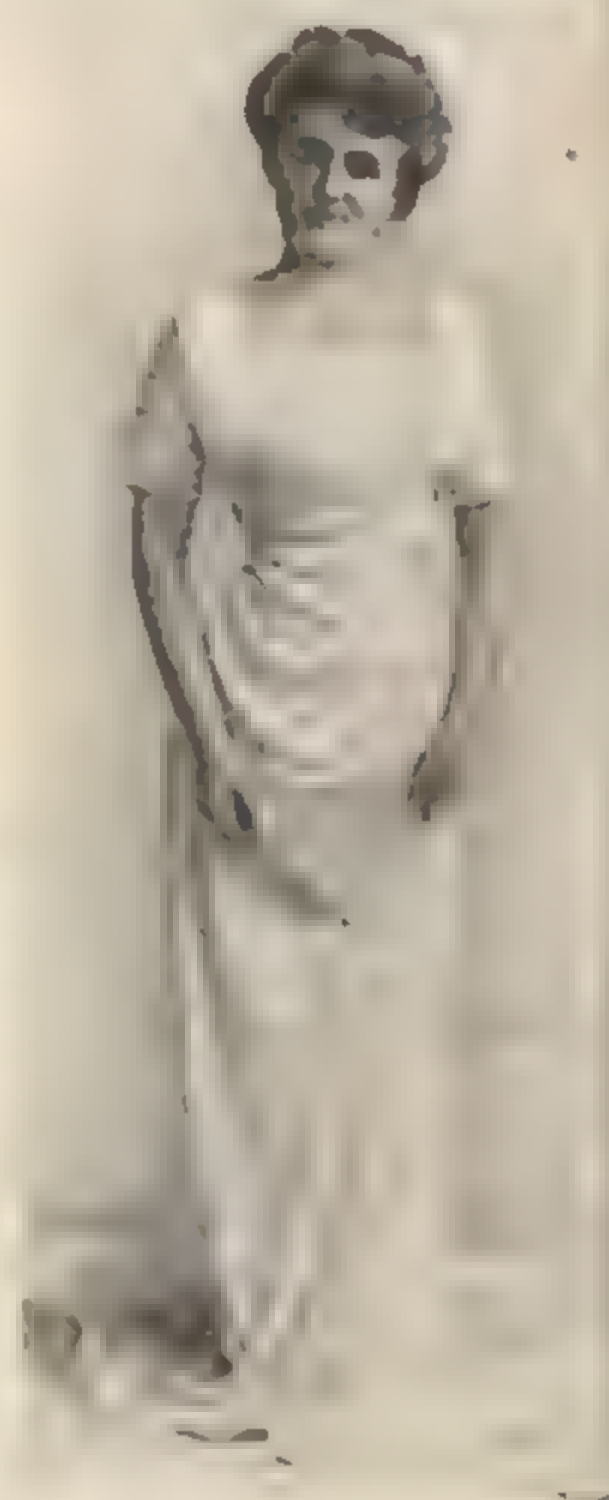
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PATTERN DEPARTMENT of VOGUE



1669



1674



1668

NO. 1668—Evening wrap of gold and black brocade with revers, cuffs and lining of gold colored satin. There is a seam at the middle back, and the sleeves are cut in one piece with the shoulder. The revers are trimmed with a band of hand embroidery. The materials required to make this model in medium size are $6\frac{1}{2}$ yards of brocade 24 inches wide, $6\frac{1}{2}$ yards of satin 24 inches wide, and $\frac{3}{4}$ yards of trimming. Pattern cut in 4 pieces. Price 50 cents.

NO. 1669—Evening gown of pale pink messaline, with a deep skirt border and epaulets of allover lace. The tucker and sleeves are of tulle, and the high girde which closes at the left side is of the messaline. The skirt is cut in 6 gores with a double box-plait at the back, and is slightly gathered at the waist. The materials required to make this model in medium size are $4\frac{1}{2}$ yards of messaline 40 inches wide, 3 yards of tulle 36 inches wide, $3\frac{3}{4}$ yards of lace 18 inches wide and 3 yards of silk 24

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THE patterns on this page are cut in sizes 34, 36, 38 and 40 inch bust measure, and 22, 24, 26 and 28 inch belt measure. Price 50 cents for coat or skirt.
CUT IN THREE COLORS.—Each pattern is cut in three colors, the lining in brown, the trimmings in green and all other parts in straw-colored tissue. These advantages will instantly be appreciated by anyone who has ever wrestled with the ordinary cheap pattern and incomprehensible instructions.

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inches wide for the waist lining. Skirt pattern cut in 5 pieces. Waist pattern in 12 pieces, including the lining. Price 50 cents for bodice or skirt.

NO. 1674—Dress of dark cheviot trimmed with bias bands of plain broadcloth. The yoke, collar and undersleeves are of batiste with inserts of lace; and the vestee and girde are of silk. The skirt is cut all in one piece on a bias fold, and the bodice is also cut on a bias fold. Sleeve and shoulder cut all in one piece. The materials required to make this model in medium size are $5\frac{1}{2}$ yards of cheviot 54 inches wide, 1 yard of broadcloth 54 inches wide, 1 yard of silk 24 inches wide for girde and vestee, $\frac{1}{4}$ yard of batiste 45 inches wide, $2\frac{1}{2}$ yards of lace, 2 yards of gimp braid for edging vestee and 5 yards of silk 24 inches wide for the waist lining. Skirt pattern cut in 3 pieces. Waist pattern in 12 pieces including the lining. Price 50 cents for bodice or skirt.

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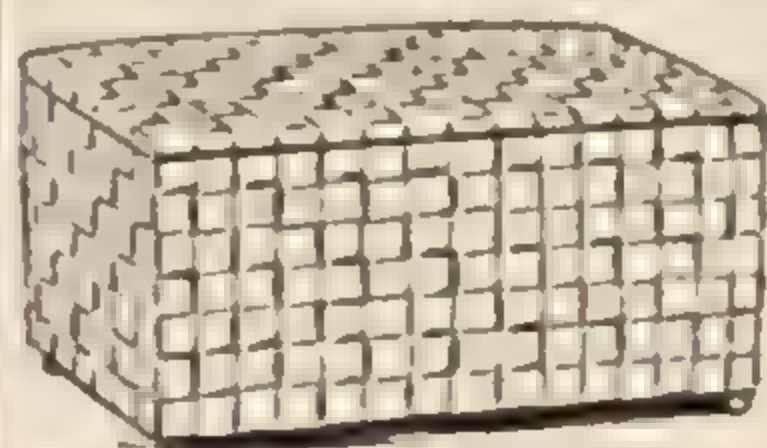
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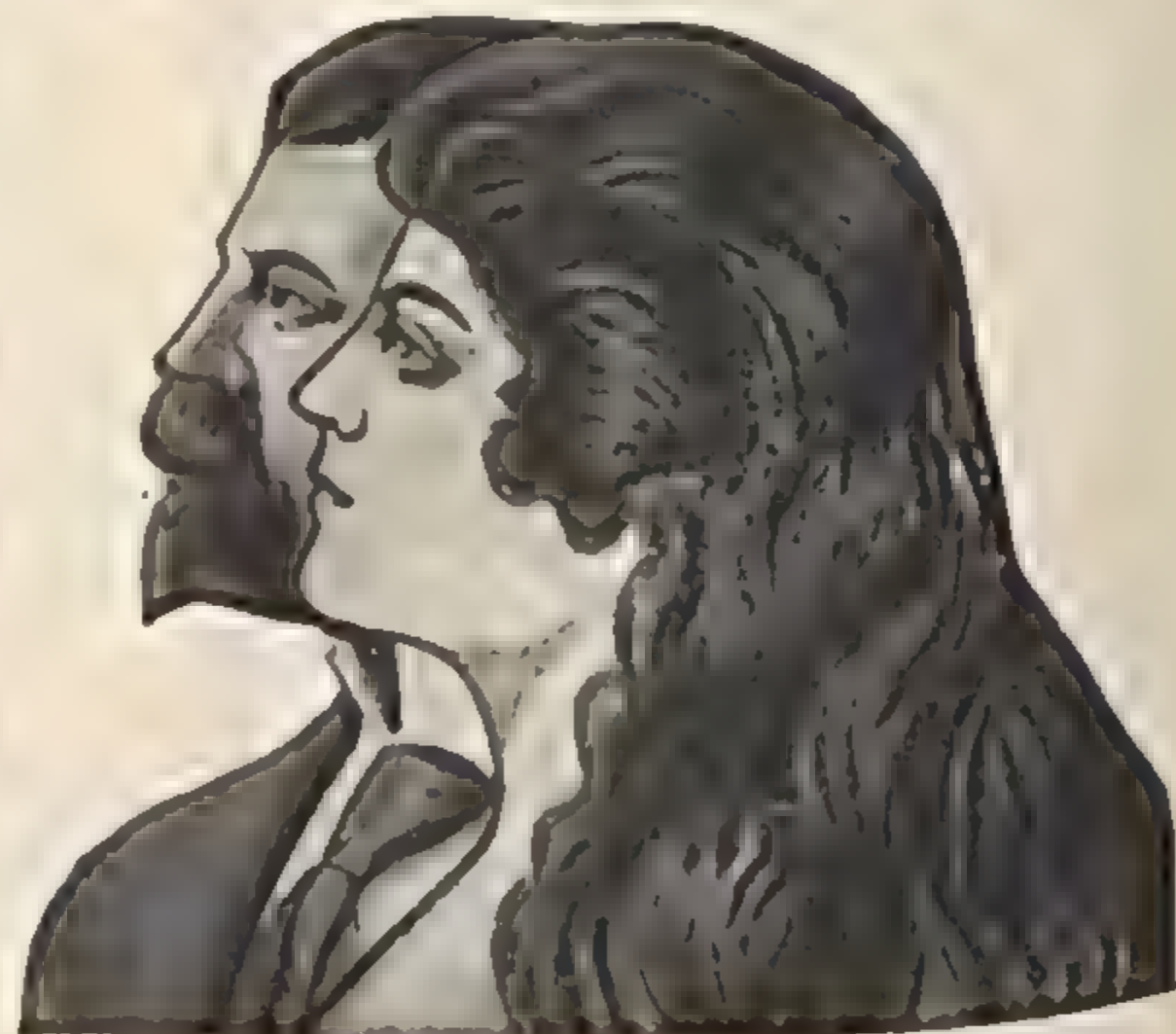
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